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Scene #

1

1. EXT. CITY STREET - DAY

A MAN rides a screaming massive Japanese motorcycle - wound out to maximum R.P.M. up the street.

CUT TO:

2. SIGN BY ROADSIDE

The sign reads "KIDS PLAYING - SPEED BUMPS".

CUT TO:

3. EXT. CITY STREET - DAY

With a whine from hell, the front tire of the motorcycle hits a speed bump.

The motorcycle becomes airborne and on the way up slices itself in half as it scrapes along the full length of a Datsun Kingcab.

In the air the rider and motorcycle twist violently as they fly by.

The motorcycle bounces off a black '66 Chevrolet and makes a sound like the end of the world.

The rider hits the same Chevy a moment later. Like a broken rag-doll shot from a canon the man punches through the back window blowing glass for a block. He stops somewhere under the front seat and a bubble of blood forms out his nose.

The motorcycle continues on sliding and spinning with an ear-piercing howl for one entire city block.

CUT TO:

4. EXT. NEIGHBORHOOD STREETS - VACANT LOT - DAY

Two rabid dogs fight ferociously in a vacant lot - ripping each other's flesh. An OLD COUPLE, both with walkers, inch painfully along nearby.

OLD WOMAN

Oh my God!... Why they doin' that?

OLD MAN

Who the hell knows. What you have in your mouth?

The old woman begins to turn away covering her mouth with her hand.

OLD MAN (CON'T)

Spit it out!!!... Pull your

4. (Con't)

OLD MAN (CON'T)  
teeth out... doctor said. What  
you tryin' to do? SPIT IT OUT!!!

The Old Man grabs the Old Woman by the neck and squeezes. Out comes a tangled and sticky ball of hard fruit candies.

CUT TO:

5. WASP NEST

A thousand wasps hover threateningly in the air around the nest. A SMALL GROUP OF HARDENED CRIMINAL NINE-YEAR OLDS sporting hideous grins, bat the nest violently to and fro with sticks. One kid busies himself shooting a large can of Black Flag garden spray into a crack in the nest. Another stomps half-dead wasps up and down the sidewalk. All the kids are making animal noises of one sort or another.

CUT TO:

6. INT. FORTUNE HOUSE - DAY

The telephone rings. MARIETTA PACE FORTUNE, a rich Southern woman around fifty, carries her Martini and Rossi sweet vermouth drink across the livingroom and answers the phone.

MARIETTA  
Hello... Who is this?...

CUT TO:

7. INT. PEE DEE COUNTY WORK FARM - DAY

A GUARD stands by as SAILOR RIPLEY, twenty-three years old - lost somewhere between the cool long-gone generation and a used-car salesman - speaks on a prisoner phone in a green cement cubicle with one bench.

SAILOR  
(into phone)  
...Sailor Ripley... Can I  
talk to Lula?

CUT TO:

6A. INT. FORTUNE HOUSE - DAY

MARIETTA  
There's no way in hell you can  
speak to her and...

re #

CUT TO:

7A. INT. PEE DEE COUNTY WORK FARM - DAY

SAILOR  
(feeling a smile coming on)  
What?...

CUT TO:

6B. INT. FORTUNE HOUSE - DAY

MARIETTA  
...Yes you heard me... Don't  
ever call back here again.

Marietta hangs up the phone as LULA PACE FORTUNE, Marietta's  
twenty year old daughter, comes quickly down the stairs.

LULA  
Mama???

MARIETTA  
You know who it was and you know  
you aren't, and I mean ARE NOT  
gonna see him EVER... End of story.

LULA  
(quietly)  
Like hell.

Marietta, her hand still on the telephone, grips the receiver so  
hard her knuckles turn white.

CUT TO:

8. INT. FORTUNE HOUSE - LULA'S ROOM UPSTAIRS - DAY

Lula enters her room and cranks up her stereo. Speed metal music  
jumps up to around one hundred twenty decibels.

CUT TO:

9. INT. PEE DEE COUNTY WORK FARM - DAY

The guard escorts Sailor away from the telephone and back to his  
cell. The iron bars of the door slide across Sailor's face and  
close with a bang.

CUT TO:

10. EXT. THE MUSIC BAR - NIGHT

A beat up red '64 Ford Falcon station wagon filled with insane

Scene #

10. (Con't)

TEENAGERS on speed and PCP race out of control down the street past the club - leaning out the car in every direction. They scream out to the desolate looking passersby.

TEENAGERS  
EAT SHIT MOTHERFUCKERS!!!!!!

The camera cranes up to the neon club sign and gets lost among the hot pink neon, the frantic moths and the intense electric BUZZ.

CUT TO:

11. INT. THE MUSIC BAR - NIGHT

Lula and her friend BEANY THORN sit at a table drinking rum Co-Colas while watching and listening to a white blues band called THE BLEACH BOYS. The group segues smoothly from Elmore James's "Dust My Broom" into Robert Johnson's "Me and the Devil" and Beany lets out a snort.

BEANY  
I can dig this music... But not  
that singer.

LULA  
Why?... He's right in the groove.

BEANY  
He's so ugly. Guys with beards  
and beer guts ain't quite  
my type.

LULA  
(giggles)  
Seein's how you're about thick as  
a used string of unwaxed dental floss.  
don't know how you can criticize.

BEANY  
Yeah, well, if he says all that flab  
turns into dick at midnight, he's a liar.

Lula and Beany laugh and swallow some of their drinks.

BEANY (CON'T)  
So Sailor's gettin' out soon. and  
you're gonna see him?

Lula nods and crushes an ice cube with her back teeth and chews it.

LULA  
Meetin' him at the gate. That

11. (Con't)

LULA (CON'T)

phone call this afternoon was the signal. My deranged mama's hid the keys to my car. But of course. I know exactly where they are.

BEANY

I didn't hate me so much. I'd feel better wishin' you luck.

LULA

Can't all husbands be perfect. and your Elmo prob'ly wouldn'ta ever got that second one pregnant you hadn't kicked his ass out.

BEANY

So you're gonna be needin' the "blue-bird" pretty soon?

LULA

Real soon... I'll be makin' the swap tomorrow, and thanks again Beany.

The Bleach Boys kick into some kind of Professor Longhair swamp mambo.

CUT TO:

12. EXT. BAY ST. CLEMENT - DAY

Plumes of smoke from fires rise in the distance.

DISSOLVE TO:

13. INT. FORTUNE HOUSE - DAY

An empty livingroom. The smoke from the city fire appears during the course of the DISSOLVE to be in the livingroom - then it disappears.

An empty hallway.

An empty stairway.

13A. INT. FORTUNE HOUSE - MARIETTA'S BEDROOM - DAY

Feet (Lula's) walk across carpet.

A closet door opens.

A hand (Lula's) reaches into the pocket of a coat in her mother's closet. The hand comes out clutching car keys.

13B. INT. FORTUNE HOUSE - STAIRWAY - DAY

Lula races down the stairs and through a door into the garage.

CUT TO:

14. EXT. FORTUNE HOUSE - DAY

The electronic garage door opens and Lula drives her '80 Black Camaro out and away. The garage door closes automatically.

CUT TO:

15. EXT. CITY STREETS - DAY

Lula drives fast up a neighborhood street. She turns a corner and disappears.

CUT TO:

16. EXT. BEANY THORN'S GARAGE - DAY

Lula throws her car keys under the front seat and goes around to Beany's '67 dark blue Thunderbird convertible - fishes around under the T-Bird's front seat for the keys - finds them - jumps in and takes off.

DISSOLVE TO:

17. EXT. FORTUNE HOUSE - DAY

Marietta leaves her Cadillac Seville in the driveway and enters the house. We can hear her calling out for Lula in the distance. The calling changes - it becomes angry. The garage door opens and Marietta comes storming out. She leaps in her Caddy and peels out.

CUT TO:

18. INT. "SOUTHERN TIME" BAR - DAY

Marietta enters the bar on the run. She calls out to the BARTENDER...

MARIETTA

Where's Johnnie? He's not in his office.

BARTENDER

Haven't seen 'im yet today, Marietta.

MARIETTA

(slightly hysterical)  
Well I gotta find him - right this minute!

CUT TO:

19. EXT. PEE DEE COUNTY WORK FARM - DAY

Scene #

19. (Con't)

Sailor is waiting out front as Lula pulls up in her T-bird - throwing out a cloud of dust. They're both smiling.

LULA

Hey baby...

SAILOR

Peanut...

They kiss tenderly and then Sailor walks around the car to get in while Lula opens up a suitcase and gets out his snakeskin jacket.

SAILOR

Hey my snakeskin jacket... Thanks, baby... Did I ever tell you that this here jacket for me is a symbol of my individuality and my belief in personal freedom.

LULA

'bout fifty thousand times. I got us a room at the Cape Fear, and guess what?... I hear Powermad's at "The Hurricane".

SAILOR

(smiling)

Stab it and steer.

Lula tromps it and throws out an even larger cloud of dust.

CUT TO:

20. INT. CAPE FEAR HOTEL - DAY

Sailor and Lula lay on the bed in the Cape Fear Hotel listening to the ceiling fan creak.

LULA

Did you ever think somethin' like about the wicked witch of the east comin' flyin' in?... Did you ever think somethin' and then later think you've said it out loud to someone?

SAILOR

I really did miss your mind while I was out at Pee Dee, honey. The rest of you, too. of course. But the way your head works is God's own private mystery. What was it you was thinkin'?



Scene #

20. (Con't)

LULA

Well. I was thinkin' about smokin' actually... My mama smokes Marlboros now. used to be she smoked Kools? I stole 'em from her beginnin' in about sixth grade. When I got old enough to buy my own I bought those. Now I've just about settled on Mores. as you probably noticed? They're longer.

SAILOR

I guess I started smokin' when I was about six... My mama was already dead then from lung cancer...

LULA

What brand'd she smoke?

SAILOR

Camels, same as me... Guess both my mama and my daddy died of smoke or alcohol related illness.

LULA

Gee, Sailor. I'm sorry, honey. I never would have guessed it.

SAILOR

It's okay. I hardly used to see them anyway. I didn't have much parental guiding. The public defender kept sayin' that at my parole hearin'. He was a good ol' boy, stood by me... Even brought me some cartons of cigarettes from time to time.

LULA

I'd stand by you, Sailor... through anything.

SAILOR

Hell, peanut, you stuck with me after I'd planted Bob Ray Lemon. A man can't ask for more than that.

Lula pulls Sailor over to her and kisses him soft on the mouth.

LULA

You move me, Sailor, you really do. You mark me the deepest.

Sailor pulls down the sheet, exposing Lula's breasts.

Scene #

20. (Con't)

SAILOR

You're perfect for me, too.

LULA

You remind me of my daddy, you know? Mama told me he liked skinny women whose breasts were just a bit too big for their bodies. He had a long nose, too, like yours. Did I ever tell you how he died?

SAILOR

In a fire, as I recall.

LULA

Started he couldn't remember things? Got real violent? Mama kept tellin' me it was on account of lead poisoning from cleanin' the old paint off our house without usin' a mask... But I don't know. Seems like his brain just fell apart in pieces.

CUT TO:

21. INT. FORTUNE HOUSE - KITCHEN - NIGHT

CLYDE FORTUNE tears a door off the kitchen cabinets and strews the cabinet contents all across the counter and floor. He puts his fist through the kitchen window. He leaps on the counter and bats the kitchen ceiling light - smashing it. He kicks over the refrigerator.

CLYDE

FUCKIN' BITCH!!!!

CUT TO:

22. INT. CAPE FEAR HOTEL - DAY

Lula's eyes look off remembering.

LULA

Finally in the middle of one night with me and mama asleep upstairs... he poured kerosene over himself and lit a match.

CUT TO:

23. INT. FORTUNE HOUSE - LIVINGROOM - NIGHT

Clyde Fortune, completely engulfed in fire, races across and back the livingroom until he collapses in a fifties modern

Scene #

23. (Con't)

arm-chair. The drapes behind him burst in flames.

LULA (CON'T)

(voice-over)

Near burned down the house. We  
got out just in time.

The whole livingroom goes up in flames.

CUT TO:

24. INT. CAPE FEAR HOTEL - DAY

CU the red hot ash of Lula's cigarette as she inhales deeply. As she exhales a cloud of smoke she turns to Sailor.

LULA (CON'T)

It was a year before I met you.

Sailor takes the cigarette out of Lula's hand and puts it into the ashtray by the bed. He pulls her to him and kisses her throat.

SAILOR

You got such a pretty, long  
neck, like a swan.

LULA

Grandmama Pace had a long,  
smooth white neck. It was like  
on a statue it was so white?

Sailor drifts his thumb over Lula's left nipple then cups her breast in his hand. They kiss.

CUT TO:

25. INT. FORTUNE HOUSE - DAY

Marietta pours JOHNNIE FARRAGUT another shot of scotch.

MARIETTA

I knew this would happen. Soon  
as that piece of filth got out  
of Pee Dee I knew there'd be  
trouble. He's just got some kind of  
influence over her I can't decipher.  
There's somethin' wild in Lula I  
don't know where it comes from. You  
gotta find 'em, Johnnie.

JOHNNIE

He served his time for what he did.  
Another thing... If Lula went with

25. (Con't)

JOHNNIE (CON'T)

him of her own volition -- willingly,  
that is -- there ain't much can be  
done about it.

MARIETTA

Don't talk down to me, Johnnie  
Farragut. I know what volition  
means, and that's why I want Sailor  
Ripley off the planet! He's pure slime  
and it's leakin' all over my baby.  
Maybe you could push him into makin'  
some kinda move and then kill him  
dead. You'd only be defendin' yourself  
and with his record nobody'd fuss.

Johnnie pours himself another tumblerful of Walker Black Label.

JOHNNIE

I'll locate Lula, Marietta, and  
if she's with the Ripley boy I'll  
give him a talkin' to and try to  
convince her to come back with me.  
That's about all I can do.

He takes a long swallow from the tumbler. Marietta begins to  
cry. She blubbers for a few seconds and then stops as abruptly  
as she'd started. Her grey eyes glaze over.

MARIETTA

I'll hire a hit man if you don't  
want to help me stop this thing.  
I'll call Marcello Santos.

JOHNNIE

Now, Marietta, I am goin' to help  
you. And don't be gettin' carried  
away. You don't want to be bringin'  
Santos and his people into it.

MARIETTA

You're just jealous of Santos  
cause he's sweet on me.

JOHNNIE

Darlin', you ain't seein' Santos  
again, are ya?

MARIETTA

Oh Johnnie Farragut... Don't you  
trust your very own Marietta?

JOHNNIE

Sorry, sweetheart. Bein' in love

Scene #

25. (Con't)

JOHNNIE (CON'T)

with you like I am brings out that ugly jealous side.

MARIETTA

Well stop worryin' about me and start worryin' about how you're gonna get that Lula back here and away from that murderer.

JOHNNIE

Sailor ain't a murderer. You got to get off that kick. And far's I can tell Sailor was entire clean prior to that event involvin' Lula. Even there he was protectin' her. You oughta be thankin' him for that. That Bob Ray Lemon they say was comin' after the both of 'em. Why am I tellin' you this, you was around that night. You ought to know just exactly what happened. Sailor just got a little too forceful is all... You remember that night...

CU of Marietta's eyes as she thinks back.

CUT TO:

26. INT. BAY ST. CLEMENT HOTEL - BALLROOM - NIGHT

We see Marietta standing in a carpeted hallway above the ballroom. Dance band music can be heard in the distance. Sailor appears coming up the hallway - slightly drunk - he carefully sets his drink on the carpet outside the MEN'S ROOM.

Marietta's POV of Sailor entering the MEN'S ROOM.

CU of Marietta's glazed eyes and smiling face.

Marietta's POV of walking toward MEN'S ROOM.

CUT TO:

27. INT. FORTUNE HOUSE - DAY

MARIETTA

Maybe I was there, but I didn't see anythin'. All I know's that trash killed a man with his bare hands. Hands which are now prob'ly all over my baby!

JOHNNIE

Marietta, settle down now darlin'...

Scene #

27. (Con't)

JOHNNIE (CON'T)

I want what's best for her too - Like I said I'll do what I can to bring her home.

CUT TO:

28. INT. CAPE FEAR HOTEL - DAY

Lula is standing in the bathroom of their room at the Cape Fear Hotel fooling with her hair in front of the mirror. Sailor can see her through the doorway from where he lays on the bed.

LULA

Sailor, you are somethin' else. honey... When I was fifteen? Mama told me that pretty soon I'd be startin' to think about sex and I should talk to her before I did anything about it.

SAILOR

But honey. I thought you told me your Uncle Pooch raped you when you was thirteen.

LULA

That's true. Uncle Pooch wasn't really an uncle. He was a business partner of my daddy's? And my mama never knew nothin' about me and him - that's for damn sure. His real name was somethin' kind of European. like Pucinski. But everyone just called him Pooch. He came around the house sometimes when daddy was away. I always figured he was sweet on mama so when he cornered me one afternoon I was surprised more'n a little.

SAILOR

How'd it happen. peanut? He just pull out the old toad and let it croak?

Lula brushs away her bangs and frowns. She takes a cigarette from the pack on the sink and lights it. then lets it dangle from her lips while she teases her hair.

LULA

You're terrible crude sometimes. Sailor. you know?

SAILOR

I can't hardly understand you when you talk with one of them Mores in your mouth.

Scene #

28. (Con't)

Lula takes a long slow drag on her More and sets it down on the edge of the sink.

LULA

I said you can be too crude sometimes? I don't think I care for it.

SAILOR

Sorry, sugar. Go on and tell me how old Pooch done the deed.

LULA

Well, mama was at the Busy Bee havin' her hair dyed? And I was alone in the house.

CUT TO:

29. INT. FORTUNE HOUSE - KITCHEN - DAY

We see what she talks about.

LULA (CON'T)

(voice-over)

Uncle Pooch came in the side door through the porch, you know? Where I was makin' a jelly and banana sandwich? I remember I had my hair in curlers 'cause I was goin' that night with Vicky and Cherry Ann, the DeSoto sisters. Uncle Pooch must have known nobody but me was home 'cause he came right in and put both his hands on my butt and sorta shoved me up against the counter.

CUT TO:

30. INT. CAPE FEAR HOTEL - DAY

SAILOR

Didn't he say somethin'?

Lula shakes her head. She picks up her cigarette, takes a puff and throws it into the toilet.

ECU of cigarette in toilet.

LULA

Not really. Least not so I recall now.

Scene #

30. (Con't)

Lula flushes the toilet and watches the Møre come apart as it swirls down the hole.

ECU of cigarette coming apart as it swirls.

SAILOR

So how'd he finally nail you?  
Right there in the kitchen?

LULA

No. he picked me up.

CUT TO:

31. INT. FORTUNE HOUSE - KITCHEN/MAID'S ROOM - DAY

We see what she talks about.

LULA (CON'T)

(voice-over)

He was short but powerful. With hairy arms? Anyway, he carried me into the maid's dayroom which nobody used. We did it there on an old bed.

CUT TO:

32. INT. CAPE FEAR HOTEL - DAY

SAILOR

'We' did it? Whattaya mean?  
Didn't he force you?

LULA

Well, sure. But he was super gentle, you know? I mean he raped me and all, but I guess there's all different kind of rapes. I didn't exactly want him to do it but I suppose once it started it didn't seem all that terrible. It was over pretty quick and after Uncle Pooch just stood and pulled up his trousers and left me there. I stayed in bed till I heard him drive off. Then I just went back into the kitchen and finished makin' my sandwich.

SAILOR

And you never told nobody about it?

LULA

Just you. Uncle Pooch never acted strange or different after. And he



32. (Con't)

LULA (CON'T)  
never did anything else to me. I  
always got a nice present from him  
at Christmas, like a coat or jewelry?...  
(pause)

CUT TO:

33. TWO LANE HIGHWAY - DAY

One hundred twenty decibels - head on collision of a '54 Ford  
Pick-up and a '64 Chevy Station Wagon. No survivors. Balls of  
flame and grinding metal.

CUT TO:

34. INT. CAPE FEAR HOTEL - DAY

LULA (CON'T)  
Uncle Pooch died in a car crash  
three years later while he was  
holidayin' in Myrtle Beach. They  
still got way too much traffic  
there for my taste... And another  
thing, baby... That government of  
ours should be keepin' us separated  
from outer space...

SAILOR  
Here she goes again...

LULA  
Sailor, that ozone layer is  
disappearin'. Seems to me the  
government could do somethin'  
about it. One of these mornings  
the sun'll come up and burn a  
hole clean through the planet  
like a X-ray.

Lula strikes a match and lights another cigarette.

SAILOR  
(laughs)  
That ain't never will happen,  
honey. Least not in our lifetime.

Somewhere in the hotel a woman laughs. It is a kind of wild,  
crazy laugh, and for the few seconds it lasts Lula's face goes  
pale.

SAILOR (CON'T)  
You okay, honey?

Scene #

34. (Con't)

LULA

That woman's laugh creeps me  
out. I heard somethin' like that...  
somewhere before... Sound'd like  
the wicked witch...

SAILOR

Just sounded like an old gal  
havin' a good time to me...  
You ready to dance?

LULA

I'm always ready to dance. But I  
need me a kiss first, honey. Just one?

Lula and Sailor kiss. In the middle of the kiss, the woman's  
creepy/crazy laugh is heard again in the distance and Lula's  
eyes snap open with a kind of fear.

CUT TO:

35. EXT. FORTUNE HOUSE - BACKYARD - LATE AFTERNOON/EVENING

Marietta is escorting MARCELLO SANTOS and two stiff drinks to a  
table in her backyard.

SANTOS

I knew you'd want it again...

MARIETTA

That's not why I called.

SANTOS

Oh yeah - sure... okay.

MARIETTA

Santos... It isn't.

SANTOS

Have it your way... But you want it.

MARIETTA

Lula's gone off with Sailor.

SANTOS

What do you want me to do about it?

MARIETTA

I want you to take care of Sailor,  
so he won't ever be able to bother  
my baby again.

SANTOS

Take care of him?

MARIETTA

Yes.

SANTOS

What does take care of him mean?...  
Do you want me to give him some  
food or some clothing?

MARIETTA

What's with you?... You know what  
take care of him means. I don't call  
Santos 'cept for one big reason.

SANTOS

Big is the key word. and I'm telling  
you you want it bad.

MARIETTA

I want you to get rid of Sailor.

SANTOS

Get rid of him?

MARIETTA

Yes... Get rid of him.

SANTOS

How would I do that? Send him on  
a trip - like maybe to Hawaii?

MARIETTA

Santos, why in hell do you insist  
on playin' this stupid game?

SANTOS

Just tell me what you want.

MARIETTA

I don't need to explain anymore'n  
I have... You know damn well.

SANTOS

You need to explain it.

MARIETTA

Alright... I want you... to...  
kill... Sailor... As simple as that.

SANTOS

Simple? Kill him?... How?

MARIETTA

That's your business... I don't  
care how.

(Con't)

SANTOS

Like an accident where maybe  
Lula might also get hurt?

MARIETTA

NO... For God's sakes Santos!

SANTOS

Well, like kill him with the  
atomic bomb?

MARIETTA

Santos...

SANTOS

Explain it... I told you.

MARIETTA

Shoot him.

SANTOS

Shoot him? Like with a gun?

MARIETTA

Yes.

SANTOS

Where?... In the leg?

MARIETTA

No.

SANTOS

Where?...

MARIETTA

In the head.

SANTOS

Shoot Sailor in the head with a  
gun... Now I'm beginning to get  
it... You want me to shoot Sailor  
in the head with a gun.

MARIETTA

Yes.

SANTOS

But where in the head... Not the  
chin I hope.

MARIETTA

No... In the brains... What little  
I'm sure he has.

... (Con't)

SANTOS

You want me to shoot Sailor in  
the brains with a gun.

MARIETTA

Yes.

SANTOS

Through the forehead?

MARIETTA

Yes.

SANTOS

Wrong! It's much better to blow a  
hole in the back of the head...  
right toward the bridge of the nose...  
Lots and lots of irreparable damage.

MARIETTA

See! I knew you had it all under control.

SANTOS

Why didn't you send Johnnie Farragut?

MARIETTA

Maybe I did... Try New Orleans  
first... Lula can't ever stop talkin'  
'bout that town.

SANTOS

On one condition...

He pauses and smiles strangely.

SANTOS (CON'T)

You give me your permission to  
kill Johnnie Farragut.

Marietta turns white and all the air comes out of her lungs.

MARIETTA

(whisper)

Santos... No... Please Santos...

SANTOS

You're not tellin' me you're that  
sweet on him?...

MARIETTA

No... But...

SANTOS

One day he's gonna find out what

35. (Con't)

SANTOS (CON'T)  
we're up to with Mr. Reindeer, and  
he could cause us alot of trouble.

They stare at each other for a moment.

SANTOS (CON'T)  
I'm gonna take your silence as  
a "yes"...

MARIETTA  
Santos... I can't...

SANTOS  
Shhhh... It's alright... Also, I  
either take you or that pretty  
daughter of yours to bed.

MARIETTA  
You fucker, don't you ever touch  
Lula - You fucker, I'll kill you.

SANTOS  
(laughing)  
Put your shoulders back.

MARIETTA  
What...?

SANTOS  
Put your shoulders back I said.

Marietta puts her shoulders back and Santos comes and stands in  
front of her.

SANTOS (CON'T)  
You got nice tits.

MARIETTA  
Someone's gonna see us.

SANTOS  
(smiling -as he starts  
to feel her breasts)  
That's just another part of the  
price to pay.

MARIETTA  
Santos... You kill that Sailor,  
otherwise he's gonna turn my  
baby against me.

Santos lifts one hand up to Marietta's chin and raises her face  
up towards his.

35. (Con't)

SANTOS

Look at me... There's no turning  
back on this... I'm gonna kill  
Sailor... That's for sure.

CUT TO:

36. INT. "THE HURRICANE" - A SPEED METAL CLUB - NIGHT

We see the sign which has all the letters tipped way over to the right - as if in a hurricane. Two leaning palm trees border the sign.

One hundred twenty decibels of speed metal. We see the name "Powermad" on the bass drum.

The BAND segues into "Slaughter House" and it's a hot one. Sailor grabs Lula and they start dancing like two jacked up spastics in an electrical storm. A few PUNKS actually stop dancing to watch Sailor and Lula. They thought they'd seen everything.

CU of Lula and Sailor - they're in love and dancing hot. An IDIOT PUNK moves close to Lula and rubs up against her as he dances by. Sailor turns to the lead guitar player and signals him to stop the music immediately. Suddenly everything is deathly quiet. Sailor gives the man a fully extended "Reno point"...

SAILOR

Are you going to provide me with  
an opportunity to prove my love to  
my girl? Or are you gonna save  
yourself some trouble and step up  
like a gentleman and apologize to her?

IDIOT PUNK

Don't fuck with me, man. You look  
like a clown in that stupid jacket.

SAILOR

This is a snakeskin jacket, and for  
me it's a symbol of my individuality  
and my belief in personal freedom.

IDIOT PUNK

...Asshole.

SAILOR

(as he moves to the Idiot Punk)  
Come here.

LULA

Sailor, honey...

Scene #

13

36. (Con't)

The Idiot Punk tries to hit Sailor. but Sailor slaps him so hard his knees almost bend backwards. The Idiot Punk goes down - fighting back tears and holding his cheek.

SAILOR

(helping him up)

I'm sorry to do this to ya here in front of a crowd, but I want ya to stand up and make a nice apology to my girl.

IDIOT PUNK

(to Lula)

I'm sorry.

LULA

Hell, you just rubbed up against the wrong girl is all.

SAILOR

That's good... Now go get yourself a beer.

(turning to the band)

You fellas have alotta the same power Elvis had... Y'all know • this one?...

Sailor starts to sing an Elvis Presley song "Love Me". As the band joins in with a perfect back-up - Sailor sings to Lula. The Speed Metal crowd is mesmerized.

DISSOLVE TO:

37. INT. CAPE FEAR HOTEL - NIGHT

CU of pink - the whole screen is filled with pink nylon. Panning down we see Lula's breasts which stand up and say "hello". Lula puts on her favorite pink shortie nightgown.

LULA

Why didn't ya sing "Love Me Tender"?... You told me that was your favorite love song.

Sailor turns around from his sprawled on the bed position watching The Dating Game show.

SAILOR

'Cause I'm only gonna sing that song to my wife.

Lula makes a face. She lies down on the bed next to Sailor.



37. (Con't)

LULA

What you want to watch this trash  
for? Ain't one of those people have  
a real thought in their brain.

SAILOR

That so?  
(keeping his gaze  
on the TV)  
You want to tell me what if  
any real thoughts you had lately?

LULA

What you have to get personal  
about so quick? All I mean is  
you could possibly read a book.

Sailor grunts.

LULA (CON'T)

What's that, honey?

SAILOR

We didn't have no TV up at Pee  
Dee, baby, you know?

Lula slides her head up and kisses Sailor on the cheek.

LULA

I'm sorry, sweetie. I forget some  
moments where all you been the  
last two years.

SAILOR

Twenty-three months, eighteen  
days is all. Don't need to make  
more'n it than it was.  
(referring to Dating Game show)  
This couple's goin' on a date to  
Hawaii. The girl chose him over two  
other guys.

LULA

Don't the reject guys get anythin'?

SAILOR

Gift certificates to Kentucky  
Fried Chicken.

LULA

That don't seem fair.

SAILOR

Hell, why should The Datin' Game be

37. (Con't)

SAILOR (CON'T)  
different from real life? At least  
them boys is gonna get somethin' to eat.

LATER - IN THE DARK

Sailor and Lula are in bed. Lula lays in Sailor's arms.

LULA  
Sailor?

SAILOR  
Yeah?

LULA  
Wouldn't it be fabulous if we  
someway stayed in love for the  
rest of our lives?

SAILOR  
(laughing)  
You think of the weirdest damn  
things to say sometimes, peanut.  
Ain't we been doin' a pretty fair  
job this far?

LULA  
Oh, you know exactly what I mean,  
honey? It'd make the future so  
simple and nice.

SAILOR  
At Pee Dee all you think about is  
the future, you know? Gettin' out?  
And what you'll do and what you'll  
think about when you're on the  
outside again.

LULA  
I just think about things as they come  
up. I never been much of a planner.

SAILOR  
It ain't altogether terrible just  
to let things go along sometimes.  
Lula I done a few things in life I  
ain't too proud of, but I'll tell  
ya from now on I ain't gonna do nothin'  
for no good reason. All I know for  
sure is there's more'n a few bad ideas  
runnin' around loose out there.

ECU of match griding along the strike pad and bursting into  
flame.

37. (Con't)

Lula lights her cigarette.

LULA

You know there's somethin' I ain't  
never told you about, Sailor and  
this here's a story with the lesson  
that there's a right time and a wrong  
time for things to happen... When I  
was almost sixteen I got pregnant.

Sailor looks her in the eyes.

SAILOR

Musta been a lesson tellin' ya it  
was the wrong time... What did you  
do, your mama find out?

LULA

(nods)

She got me an abortion...

CUT TO:

38. INT. ABORTION CLINIC - MIAMI - DAY

ECU of dying fetus with one hundred twenty decibels Lula's scream  
over. The fetus twitches in its little pod of blood.

ECU of pulsing vein in Lula's neck - LOUD VIOLENT HEARTBEAT  
SOUND - LIKE A DOUBLE PEDALED KICK BASS DRUM.

ECU of Lula's forehead covered in sweat running down to her eyes  
- open wide and WILD.

ECU of fetus into medical trash can.

ECU of bloodied abortion instruments.

The DOCTOR leans across the abortion table.

LULA (CON'T)

(voice-over)

...from some old doctor with the  
hairiest nostrils and ears I ever seen.

ECU of doctor's nose and ears... HAIR!

LULA (CON'T)

(voice-over)

Afterwards... Mama says...

We see Marietta standing next to the doctor.

38. (Con't)

LULA (CON'T)

(voice-over)

...I hope you appreciate my spendin' six hundred dollars, not countin' what it cost us to get here and back... This man's the best damn abortionist in the South.

CUT TO:

39. INT. CAPE FEAR HOTEL - NIGHT

SAILOR

You tell the boy who knocked you up?

LULA

It was my cousin, Dell, done it? His folks used to visit with us summers.

SAILOR

What happened to him?

LULA

Oh, nothin'. I never let on to mama about Dell bein' the one. I just flat refused to tell her who the daddy was? I didn't tell Dell, neither. He was back home in Chattanooga by then, anyhow, and I didn't see the point. Somethin' terrible happened to him, though. Six months ago.

SAILOR

What's that, peanut?

LULA

Dell disappeared. Dell was learnin' a hard lesson. What I learned from observin' Dell is I think people who are frightened want to disappear. He'd started behavin' weird? Like comin' up to people every fifteen minutes and askin' how they were doin'?

CUT TO:

40. EXT. CITY STREET - CHATTANOOGA - DAY

DELL, wearing a soiled double-knit suit stops a LADY in the street and smiling to himself about the fact that earlier that morning he'd placed a cockroach on his anus, he speaks to the woman.

40. (Con't)

DELL  
How're ya doin'?

CUT TO:

41. INT. CAPE FEAR HOTEL - NIGHT

LULA (CON'T)  
And just seemin' real spacey  
and actin' funny.

SAILOR  
Actin' funny how?

LULA  
Well, like mama told me Aunt  
Rootie, Dell's mama? She found  
cockroaches in Dell's underwear.

CUT TO:

42. INT. AUNT ROOTIE'S HOUSE

CU of Aunt Rootie - unfolds a pair of dirty jockey shorts and  
several cockroaches fall out.

CUT TO:

43. INT. CAPE FEAR HOTEL - NIGHT

LULA  
One time Aunt Rootie caught Dell  
puttin' one big cockroach on his anus?

SAILOR  
Hell, peanut...

LULA  
One time - real late - like about  
two thirty a.m.? She found Dell up  
in the black of night all dressed  
and makin' sandwiches in the kitchen.

CUT TO:

44. INT. AUNT ROOTIE'S HOUSE - KITCHEN - NIGHT

In the dark kitchen AUNT ROOTIE finds Dell making sandwiches -  
slicing them on the diagonal.

AUNT ROOTIE  
What're ya doin'?

DELL  
Makin' my lunch.

44. (Con't)

LULA

(voice-over)

Dell told her he was makin' his  
lunch and goin' to work. He's a welder?  
And she made him go back to bed.

We see Aunt Rootie cross the kitchen - take the knife away from  
Dell and lead him out of the kitchen.

CUT TO:

45. INT. CAPE FEAR HOTEL - NIGHT

LULA (CON'T)

Then he'd carry on about the  
weather? Talk about how rainfall's  
controlled by aliens livin' on earth.  
Also how men wearin' black leather gloves...

CUT TO:

46. INT. AUNT ROOTIE'S HOUSE - DELL'S ROOM - NIGHT

Dell, crying uncontrollably, is in the center of the room  
squatting like an indian in his jockey shorts. He has a long  
ruler stretched out in front of him which he's using to press  
down on the top of a lone black glove on the floor.

LULA (CON'T)

(voice-over)

...are followin' him around.

SAILOR

Prob'ly the rain boys from Outer Space.

CUT TO:

47. INT. CAPE FEAR HOTEL - NIGHT

LULA

It ain't so funny now, though.  
December before Christmas? Dell  
disappeared again and Aunt Rootie  
hired a private eye to find him.  
He was missin' for almost a month  
before he wandered back in the house  
one mornin' dressed in some filthy  
Santa Claus suit.

48A. EXT. AUNT ROOTIE'S HOUSE - DAY (Dell walking to house)

CUT TO:

48. INT. AUNT ROOTIE'S HOUSE - DAY

Dell enters the front door in a Santa Claus suit so filthy you  
can hardly see the red through the black. He walks right past

Scene #

48. (Con't)

Aunt Rootie and goes back into the kitchen. There he immediately does a spread-eagle on the floor and violently scratches his left ankle.

LULA (CON'T)

(voice-over)

The private eye cost Aunt Rootie over a thousand dollars? Then a little while later Dell run off a third time to some place he said would "give him peace of mind". Nobody's seen him since.

CUT TO:

49. INT. CAPE FEAR HOTEL - NIGHT

SAILOR

Sounds like ol' Dell's more'n just a little confused, peanut... Too bad he couldn't visit that ol' Wizard of Oz and get some good advice.

LULA

Too bad we all can't. baby... One thing about Dell?

SAILOR

What's that?

LULA

When he was about seventeen he started losin' his hair.

SAILOR

So?

LULA

He's twenty-four now? A year older than you? And must be 'bout bald.

SAILOR

There's worse things can happen to a man, honey.

LULA

Yeah, I suppose. But you know somethin' baby, hair does make a difference.

Lula turns to study Sailor.

LULA (CON'T)

I sure am glad they didn't

49. (Con't)

LULA (CON'T)  
give you no prison haircut...  
(sexual whisper)  
Gives me somethin' to grab hold  
of while we're makin' love?

They kiss passionately.

DISSOLVE TO:

50. INT. CAPE FEAR HOTEL - NIGHT

Sailor gets up from the bed and begins putting on his clothes.  
Lula is painting her toenails red.

SAILOR  
Let's go dancin', peanut.  
I'm ready.

LULA  
We gotta be careful honey, my  
mama's gonna have Johnnie Farragut  
on us like a duck on a june bug,  
and he's one clever detective? You  
know how clever? He once told me he  
could find an honest man in Washington.  
My toenails gotta dry first anyways, Sailor.

SAILOR  
One thing puzzles my mind, sugar...  
You're twenty years old - aren't you  
ever curious why your mama has this  
fixation on keepin' us apart? Puttin'  
a detective on us? I'll tell ya Lula...  
Well... It's more'n me killin' Bob Ray  
Lemon...

LULA  
Maybe my mama cares for me just a  
little too much...

SAILOR  
Yeah, maybe...

Sailor's eyes seem to be thinking back...

CUT TO:

51. INT. BAY ST. CLEMENT HOTEL - HALLWAY ABOVE BALLROOM - NIGHT

We see an empty carpeted hallway and can hear a ballroom dance  
band playing in the distance. Sailor obviously slightly drunk,  
comes down the hall. He carefully, almost losing his balance,  
places his drink outside the MEN'S ROOM and enters. Marietta



51. (Con't)

standing down at the other end of the hall - also drunk - smiles and stares at the MEN'S ROOM door through her glazed eyes. Sailor enters the MEN'S ROOM.

CUT TO:

52. INT. MEN'S ROOM - BAY ST. CLEMENT HOTEL - NIGHT

Sailor steps up to a urinal and starts doing his business. Marietta suddenly appears - drunk and laughing. She grabs him and pulls him into a stall - closing and locking the door behind them.

MARIETTA

Hey Sailor boy, you wanna fuck  
Lula's mama?...

SAILOR

No.

MARIETTA

Well she wants to fuck you.

She starts trying to french kiss Sailor when an OLD MAN comes in to urinate and Sailor and Marietta freeze - in a kiss. Sailor is going crazy in one way (wishing this wasn't happening). Marietta is going crazy in another. The man finishes and as he leaves...

OLD MAN

(covering his eyes  
from seeing them)  
Lousy fuckin' homosexuals...

SAILOR

(instantly pulling  
away from Marietta)  
What are you, sick?... I'm  
with Lula.

MARIETTA

No... I just wanted to kiss you  
good-bye... You know too much  
'bout little Lula's mama...

SAILOR

Whattaya mean?

MARIETTA

Well, Johnnie told me you used  
to drive for Clyde and Santos...

SAILOR

So?

52. (Con't)

MARIETTA

So maybe one night you got a  
little too close to the fire...  
And you're gonna get burned, baby...  
And besides that you're shit...  
D'you think I'd let my little girl  
go with shit like you?... Why, you  
belong right here in one of these  
toilets.

SAILOR

You're gonna have to kill me to  
keep me away from Lula.

MARIETTA

Oh, don't worry 'bout that...

CUT TO:

53. INT. CAPE FEAR HOTEL - NIGHT

SAILOR

It's a prob'lm I don't think's  
gonna go away too soon though...  
Peanut, I'm thinkin' of breakin'  
parole and takin' you out to  
sunny California.

LULA

Sailor!

SAILOR

You up for that?

LULA

I'd go to the far end of the  
world for you baby... You  
know I would.

SAILOR

Those toenails dry yet? We got  
some dancin' to do.

We drift down Lula's long white legs to her blood red toenails.

CUT TO:

54. INT. "THE HURRICANE" BAR - NIGHT

CU of Lula's dancing feet in black spiked-heel sandals exposing  
blurred blood red toenails. Lula and Sailor are at it again -  
dancing as if plugged in to the main power plant.

DISSOLVE TO:

## 55. INT. BAR - BACK OF "THE HURRICANE" - NIGHT

Drenched in sweat, Sailor and Lula sit at a corner table chug-a-lugging "Rolling Rock" during the band's break. Lula notices a girl in the corner eye-balling Sailor. She splits her attention between the girl and Sailor.

LULA

...That's an awful long way to go, just to get some pussy.

SAILOR

Yeah, I had my first taste on that trip to Juarez. At that age you still got a lot of energy.

LULA

You still got plenty energy for me, baby.

Lula has had enough of the girl staring at Sailor.

LULA (CON'T)

(to girl)

Take a picture, bitch... It'll last longer.

GIRL

Oh yeah?

LULA

I'll slap those eyes right outta your head.

The girl gets up in a huff and leaves.

LULA (CON'T)

Sorry, baby... When's the first time you done it with a girl who wasn't hookin'?

SAILOR

Maybe two, three months after Juarez. I was visitin' my cousin, Junior Train, in Savannah, and we were at some kid's house whose parents were out of town. A girl come up to me that was real tall, taller than me.

Scene #

CUT TO:

56. INT. JUNIOR TRAIN'S FRIEND'S HOUSE - KITCHEN - SAVANNAH

We see what he talks about.

SAILOR (CON'T)

(voice-over)

She looked right at me and run  
her tongue over her lips and put  
her hand on my arm - told me her  
name was Irma.

CUT TO:

57. INT. BAR - BACK OF "THE HURRICANE" - NIGHT

LULA

What'd you say to her?

SAILOR

Told her my name. Then she said  
somethin' like, 'It's so noisy down  
here. Why don't we go upstairs so  
we can hear ourselves?' She turned  
around and led the way. I knew I had  
an important lesson to learn that day.

CUT TO:

58. INT. JUNIOR TRAIN'S FRIEND'S HOUSE - STAIRWAY - NIGHT

We see what he talks about.

SAILOR (CON'T)

(voice-over)

When she got almost to the top  
step I stuck my hand between her  
legs from behind.

CUT TO:

59. INT. BAR - BACK OF "THE HURRICANE" - NIGHT

LULA

Oh, baby. What a bad boy you are!

SAILOR

(laughing)

That's just what she said. I had  
a boner with a capital "O". I went  
to kiss her but she broke off laughin'  
and ran down the hallway. I found her  
lyin' on a bed in a room filled with  
assault weapons and Penthouse

59. (Con't)

SAILOR (CON'T)

magazines. She was a wild chick. She was wearin' bright orange pants with kind of Spanish lookin' lacy black stripes down the sides. You know, them kind that doesn't go all the way down your leg?

LULA

You mean like pedal pushers?

SAILOR

I guess.

CUT TO:

60. INT. JUNIOR TRAIN'S FRIEND'S HOUSE - BEDROOM - NIGHT

We see what he talks about.

SAILOR (CON'T)

(voice-over).

She just rolled over onto her stomach and stuck her ass up in the air. I slid my hand between her legs again and she closed her thighs on it.

CUT TO:

61. INT. BAR - BACK OF "THE HURRICANE" - NIGHT

LULA

You're excitin' me, honey. What'd she do?

SAILOR

Her face was half-pushed into the pillow, and she looked back over her shoulder at me and said, 'I won't suck you. Don't ask me to suck you.

LULA

Poor baby. She don't know what she missed. What color hair she have?

SAILOR

Sorta brown, blonde, I guess. But dig this, sweetie. Then she turns over, peels off them orange pants, and spreads her legs real wide and says to me...

Scene #

CUT TO:

62. INT. JUNIOR TRAIN'S FRIEND'S HOUSE - BEDROOM - NIGHT

IRMA  
(her smiling face)  
Take a bite of peach.

CUT TO:

63. INT. BAR - BACK OF "THE HURRICANE" - NIGHT

LULA  
(howls)  
Jesus, honey! You more'n sorta  
got what you come for... You better  
run me back to the hotel, baby...  
You got me hotter'n Georgia asphalt.

SAILOR  
Say no more... But go easy on me.  
sweetheart... Tomorrow we got alotta  
drivin' to do.  
(he takes out a  
cigarette and laughs)  
Hotter'n Georgia asphalt?

ECU of match striking and bursting into flame.

WHITE OUT:

CUT TO:

64. INT. THUNDERBIRD CONVERTIBLE - DAY

Sailor is at the wheel of the dark blue '67 Thunderbird  
convertible. They are flying down a two-lane Southern highway.

LULA  
I'll drop mama a postcard from  
somewhere. I mean. I don't want  
her to worry no more'n necessary.

SAILOR  
What do you mean by necessary?  
She's prob'ly already called the  
cops, my parole officer, her p.i.  
boyfriend Johnnie Farragut.

LULA  
I suppose so. She knew I was  
bound to see you soon as you  
was sprung, but I don't figure

64. (Con't)

LULA (CON'T)

she counted on us takin' off  
together like this... I guess  
this means you're breakin'  
parole, then?

SAILOR

You guess. My parole was broke two  
hundred miles back when we burnt  
Portagee County.

LULA

What'll it be like in California,  
Sailor, do you think? I hear it  
don't rain much there.

SAILOR

You got about six more big states  
to go before we find out.

LULA

We got through two states already.

Lula lights up a cigarette.

SAILOR

That don't smell like a More.

LULA

It ain't. It's part of the lessons  
of life. I picked me up a pack of  
Vantages before we left the Cape?

SAILOR

They sure do stink.

LULA

Yeah, I guess, but - and here's  
the lesson part - they ain't  
supposed to be so bad for you.

SAILOR

You ain't gonna begin worryin' about  
what's bad for you at this hour, are  
you, sugar? I mean, here you are  
crossin' state lines with a A-Number  
One certified murderer.

LULA

Manslaughterer, honey, not  
murderer. Don't exaggerate.

SAILOR

Okay, manslaughterer who's broke

64. (Con't)

SAILOR (CON'T)

his parole and got in mind nothin'  
but immoral purposes far's you're  
concerned.

LULA

Thank the Lord. Well, you ain't let  
me down yet, Sailor. That's more'n  
I can say for the rest of the world?

Sailor laughs and shoots the T-bird up to seventy.

SAILOR

You please me, too, peanut.

CUT TO:

65. INT. JOHNNIE FARRAGUT'S '69 MAROON BUICK - DAY

Johnnie Farragut drives down a Southern highway on his mission.

DISSOLVE TO:

66. INT. THUNDERBIRD - DAY

SAILOR

Life is a bitch and then you  
marry one.

LULA

What kinda trash talk is that?

SAILOR

(laughs)

What it says on the bumper  
sticker up front. On that pickup.

LULA

That's disgustin'. Those kinda  
sentiments shouldn't be allowed  
out in public. Is this Biloxi yet?

SAILOR

Almost. I figure we should find  
us a place to stay and then go eat.

LULA

Got anyplace special in mind?

SAILOR

We oughta stay somewhere outta the  
way. Not in no Holidays or Ramadas or  
Motel Six. If Johnnie Farragut's on our  
trail he'll check those first.



66A. EXT. THUNDERBIRD / EXT. THE HOST OF THE OLD SOUTH HOTEL - DAY  
They pass the Biloxi City Limit sign.

LULA  
How about that one? The Host  
of the Old South Hotel.

SAILOR  
Looks more like the Ghost of  
the Old South, but we'll try her.

CUT TO:

67. INT. THE HOST OF THE OLD SOUTH HOTEL - EVENING

The room is large but cheap. Lula strips off the dishwater grey  
bedspread and tosses it over by the bureau. Sailor looks out the  
broken window.

LULA  
I H-A-T-E hotel bedspreads. They  
don't hardly never get washed,  
and I don't like the idea of  
lyin' on other people's dirt.

SAILOR  
Come look at this.

LULA  
(going to the window)  
What's that, honey?

SAILOR  
(thinking about death)  
There ain't no water in the swimmin'  
pool. Just a dead tree fell in, prob'ly  
from bein' struck by lightnin'.

LULA  
(thinking about granddad)  
It's huge. This musta been a grand  
old place at one time.

SAILOR  
Let's get fed, sweetheart. The  
light's fadin' fast.

CUT TO:

68. EXT. ROADSIDE PAYPHONE - NIGHT

Marcello Santos is making a phone call.

SANTOS  
Hello there Mr. Reindeer...

Scene #

68. (Con't)

SANTOS (CON'T)  
Marcello Santos speaking.

CUT TO:

69. INT. MR. REINDEER'S POSH NEW ORLEANS RESIDENCE - NIGHT

An old man, MR. REINDEER. wearing a tuxedo is sitting on the toilet - his pants down - talking on the bathroom phone. He laughs a long deep smoker's laugh.

MR. REINDEER  
(laughing)  
Mr. Marcello Santos... Hey there...  
That was great shit you sent in  
last month...

CUT TO:

68A. EXT. ROADSIDE PAYPHONE - NIGHT

SANTOS  
I gotta problem... In fact, I  
gotta coupl'a problems...

CUT TO:

69A. INT. MR. REINDEER'S POSH NEW ORLEANS RESIDENCE - NIGHT

MR. REINDEER  
(laughs again)  
Gotta coupl'a problems, huh?...  
For each problem drop a silver  
dollar through my mail slot...  
With all particulars... We'll  
work out "il conto" later...

CUT TO:

70. INT. JOHNNIE FARRAGUT'S MAROON '69 BUICK - NIGHT

Johnnie Farragut steers the Buick down the dark highway past a sign which reads "NEW ORLEANS - 26 MILES".

CUT TO:

71. EXT. BEACH - NIGHT

Sailor and Lula are walking along the beach. Lula takes off her shoes.

71. (Con't)

LULA

(sing-song spells)  
M-i-ss-i-ss-i-pp-i... You can  
almost hear that jazz blowin' up  
from the big N.O.

SAILOR

Lula... I learned somethin'  
interestin' today on a science  
show I heard on the radio... How  
leeches is comin' back into style.

LULA

Say what? Honestly, sugar, you  
can talk more shit sometimes?

She takes out a cigarette the length and width of a Dixon  
Ticonderoga No. 2 pencil and lights it.

SAILOR

Got you a pack of Mores again, huh?

LULA

Yeah, it's a real problem for me,  
Sailor, you know. When I went in  
that drugstore by the restaurant in  
Biloxi? I saw 'em by the register and  
had the girl throw 'em in. I'm not big  
on resistin'. So what about a leech?

SAILOR

Heard on the radio how doctors is  
usin' leeches again, like in old  
times. You know, when even barbers  
used 'em?

LULA

(shuddering)

I got one on me at Lake Lanier.  
Lifeguard poured salt on it and it  
dropped off. Felt awful. He was a cute  
boy, though, so it was almost worth it.

Sailor laughs.

SAILOR

Yeah, well listen to this...  
Radio said back in the 1920s a  
I-talian doctor figured out that  
if, say, a fella got his nose cut  
off or bit off in, say, a barfight  
or somethin', they'd sew one of his  
forearms to his nose for a few weeks...  
Then put leeches on it.

CUT TO:

71A. CU of MAN with forearm sewed to nose.

CUT TO:

72. EXT. BEACH - NIGHT

LULA

Sailor? You expect me to believe  
a man'd be goin' around with a arm  
sewed to his nose?

SAILOR

(nodding)

How they used to do it. Course they  
got more sophisticated ways now.  
Radio said the Chinese, I think it  
is, figured a better idea is by  
insertin' a balloon in the forehead  
and lettin' it hang down on the nose.

Lula shrieks.

LULA

Sailor Ripley! You stop! You're  
makin' this shit up and I ain't  
gonna sit for it!

SAILOR

Honest, Lula. I prob'ly ain't  
precisely got all the facts straight,  
but it's about what they said.

LULA

Honey, we're goin' to bed now and  
it's time to change the subject.

She's so cute Sailor just has to kiss her.

DISSOLVE TO:

73. INT. THUNDERBIRD - SOUTHERN HIGHWAY - DAY

Sailor and Lula pass a sign that reads "NEW ORLEANS - 26 MILES".  
Sailor pulls off the road into a Gulf gas station mini-mart and  
stops the car next to a self-serve pump. A sign on the top of it  
says "PLEASE PAY INSIDE BEFORE FUELING."

SAILOR

We're about dry bones, sweetheart.  
We don't wanna have to push this  
"bird" into New Orleans.

Scene #

73. (Con't)

LULA

We sure don't, honey...  
(shouting to Sailor as  
he goes into the store)  
Get me a Mounds?

74. INT. MINI-MART - DAY

A tall OLD BLACK MAN about seventy years old, wearing a torn green Tulane tee shirt and a dirty orange Saints baseball cap, is lining items on the counter by the cash register. In the pile are four ready-made, plastic-wrapped sandwiches, two tuna salad and two cotto salami; six Twinkies; a package of Chips Ahoy chocolate chip cookies; four Slice colas; two Barq's root beers; and a large package of fried pork rinds, extra salted.

BLACK MAN

(to Sailor and another guy  
also waiting to pay for gas)  
Sorry, gentlemen. I'm 'most  
finished on my shoppin' here.

ERV

This be it?

BLACK MAN

Y'all take American Express?

ERV

Yessir.

BLACK MAN

Then lemme throw in a couple more things.

Sailor and the man in line behind him watch as the black man gathers up several more packages of Twinkies along with a few cupcakes and half a dozen cans of Pretty Kitty cat food, three liver and three chicken dinner portions, and tosses them on his pile.

BLACK MAN (CON'T)

(to Sailor, smiling -- showing  
no visible upper teeth)  
Pussycats gotta eat, too.

He hands an American Express card to the clerk, ERV, who runs it through the verifier. The card checks out okay and the old guy prepares a charge slip, has the man sign it, and bags the purchases.

BLACK MAN (CON'T)

(to Erv)  
I'd just soon have a paper bag  
rather than a plastic one, if  
it's same to you.

74. (Con't)

ERV

(shoving the pastic bag he  
filled towards the Black Man)  
We don't have no paper bags.

A telephone begins to ring and everyone looks around. The Black Man reaches in his jacket pocket and pulls out a portable phone and punches "send".

BLACK MAN

(into phone)  
Hello... Yeah mama, I'm on my way...  
(to Sailor and other guy  
as he picks up bag and  
heads out)  
Thanks for waitin', gentlemen.

Everyone is silent as they watch the old Black Man hobble out.

SAILOR

(to Erv)  
All I want's ten bucks regular.  
Oh yeah, and a Mounds bar.

Erv takes one off the candy and gum rack next to the register and lays it on the counter. Sailor gives him a twenty dollar bill.

SAILOR (CON'T)

I ain't got my American Express  
card with me, so I got to use  
cash. Hope that's okay.

Sailor smiles but the clerk keeps a poker face and just gives him his change. The guy in line behind Sailor shakes his head and grins.

75. EXT. MINI MART / THUNDERBIRD - DAY  
Sailor goes back to the car.

LULA

That took long enough. You  
forget my Mounds?

Sailor tosses her the candy bar.

SAILOR

I really do think the country  
done changed just a little  
while I was away, peanut.

Lula sinks her small white teeth into the chocolate-covered coconut.

Scene #

75. (Con't)

LULA  
(as she chews)  
You got to keep an eye on it.  
That's sure.

Sailor starts pumping gas.

CUT TO:

76. INT. MR. REINDEER'S POSH NEW ORLEANS RESIDENCE - DAY

CU of mail slot. Two silver dollars comes through it and one falls heads up and the other tails on the rug below.

CUT TO:

77. INT. MR. REINDEER'S POSH NEW ORLEANS RESIDENCE - DAY

Mr. Reindeer is just finishing dialing a number on the telephone.

MR. REINDEER  
A coupl'a silver dollars came my way today... I'm sending one of them to you with a paper on the beneficiary... As usual, you are completely free to fulfill the obligation in any manner you so desire.

He hangs up the phone and starts dialing another number.

DISSOLVE TO:

78. INT. THE ROUND ROOM RESTAURANT - NEW ORLEANS - DAY

At a table near the window, Johnnie takes a man-sized pull off his Dixie beer in between bites of an oyster sandwich. A large, chocolate-colored man in his early thirties, REGINALD SAN PEDRO SULA, and a smaller white man, DROP SHADOW approach with their trays of food.

REGGIE  
Do you mind if we share this table?... The others, they are occupado.

Johnnie looks around - sees that there are quite a few empty tables - he looks the men over quickly.

JOHNNIE  
(cautiously)  
Alright... By all means. Make yourselves to home.

Scene #

78. (Con't)

DROP SHADOW  
(as he sits down)  
Muchas gracias.

REGGIE  
My name is Reginald San Pedro Sula.  
But please do call me Reggie. This  
is my friend, who we call Drop  
Shadow. He is always with me.

Johnnie wipes off his right hand on his napkin and shakes.

JOHNNIE  
Johnnie Farragut. Pleased to  
meet ya.

Reggie and Drop Shadow begin eating ferociously, finishing half  
of their meal before saying anything more.

REGGIE  
You are from New Orleans,  
Senor Farragut?

JOHNNIE  
Johnnie, please. Nope. Charlotte,  
North Carolina. Here on business.

Reggie smiles broadly, revealing numerous tall, gold teeth.

DROP SHADOW  
Mr. San Pedro Sula is from Honduras.

REGGIE  
Do you know Honduras, Johnnie?

JOHNNIE  
Only that it's supposed to be a  
pretty poor sight since the  
hurricane come through last year.

REGGIE  
Yes, that's so. But there is  
not much to destroy.

DROP SHADOW  
No big buildings like in New Orleans.

JOHNNIE  
Whattaya do there?

REGGIE  
(laughs)  
Oh, many things...



78. (Con't)

DROP SHADOW

Mr. San Pedro Sula's got an  
appliance shop.

REGGIE

But I am also with the government.

Johnnie takes a bite of the oyster sandwich.

JOHNNIE

In what capacity?

REGGIE

In many capacities.

DROP SHADOW

Mr. San Pedro Sula is with the  
Secret Service.

Reggie reaches into his back pocket and takes out his wallet. He  
hands a card to Johnnie.

JOHNNIE

(reading aloud)

General Osvaldo Tamarindo y  
Ramirez. Telefono 666.

REGGIE

He is my sponsor. The General  
is the head of the secret  
police of Honduras.

DROP SHADOW

Mr. San Pedro Sula is one of  
his operatives.

Johnnie hands the card back to Reggie and Reggie gives him a  
small piece of paper, folded once. Johnnie unfolds it. The  
printing is in Spanish.

REGGIE

That is my permiso.

DROP SHADOW

Mr. San Pedro Sula's permit  
to kill.

REGGIE

Only if necessary, of course,  
and only in my own country.  
(laughs)

JOHNNIE

Of course.

78. (Con't)

Johnnie refolds the piece of paper and hands it over to Reggie.

DROP SHADOW

Mr. San Pedro Sula's authorized  
to carry a .45.

REGGIE

United States Marine issue, before  
they made the unfortunate switch  
to the less dependable nine millimeters.  
I have it here, in my briefcase.

Reggie holds up his stainless steel briefcase and then replaces  
it on the floor beneath his chair.

JOHNNIE

Why are you in New Orleans?  
If you don't mind my askin'.

REGGIE

Certainly not. We are here only  
briefly, in fact, until this  
evening, when we fly to Austin,  
Texas, to visit a friend of mine  
who is an agent for the CIA.

DROP SHADOW

He wants to take Mr. San Pedro  
Sula and me bass fishing.

REGGIE

We are in the same businesses  
and also we are fishermen.

Johnnie swallows the last of his beer and stands up to leave.

JOHNNIE

(extending his hand)  
It's been a real pleasure. I  
wish you both buena suerte  
wherever you go.

Reggie and Drop Shadow stand up. They shake Johnnie's hand.

REGGIE

The same to you. If you are in  
Honduras, come to the Bay Islands  
and visit us. The Hondurans are  
great friends of the American  
people. But I have a joke for  
you before you go. If a liberal,  
a socialist and a communist all  
jumped off the roof of the Empire  
State Building at the same time,

78. (Con't)

REGGIE (CON'T)  
which one of them would hit the  
ground first?

JOHNNIE  
I couldn't say. Which one?

Reggie turns to Drop Shadow and lets him have the punchline.

DROP SHADOW  
(grinning)  
Who cares?

CUT TO:

79. INT. HOTEL BRAZIL - NEW ORLEANS - EVENING

Sailor and Lula are just finishing making love in their room. As Lula climaxes her left hand opens and spreads wide. They lay quietly for a moment.

LULA  
I love it when your eyes get  
wild, honey. They light up all  
blue almost and spin like pinwheels  
and little white parachutes pop out  
of 'em. Oh, Sailor, you're so aware  
of what goes on with me? I mean, you  
pay attention. And I swear, you got  
the sweetest cock. Sometimes it's  
like it's talkin' to me when you're  
inside? Like it's got a voice all  
its own. You get right on me.

SAILOR  
You really are dangerously cute,  
honey. I gotta admit it.

Lula lights a cigarette.

SAILOR  
Let's head out into the crazy  
world of New Orleans... I gotta  
get somethin' to eat.

CUT TO:

80. INT. RONNIE'S NOTHIN' FANCY CAFE - NEW ORLEANS - LATE EVENING

Sailor and Lula sit at the counter drinking double-size cups of Community coffee. A MAN on the stool next to Sailor lights up a rum-soaked crook.

Scene #

80. (Con't)

GEORGE

My name's George Kovich. Bet you've heard of me.

SAILOR

Don't know that I have... Should I know about you for anythin' in particular?

GEORGE

Was in all the papers three years ago. I'm seventy-six, was only seventy-three then. Had a business in Buffalo, New York, called Rats With Wings. Killed pigeons for anyone who wanted 'em killed.

LULA

Why were you killin' pigeons, Mr. Kovich? Were you in the exterminatin' business?

GEORGE

No, ma'am, I was a housepainter, in the union forty-one years. I'm retired now, livin' with my sister, Ida. Ida moved down here twenty-five years ago, married an oil man named Smoltz, Ed Smoltz. He's dead now, so it's just me and Ida. I sold my house and moved down after the city of Buffalo put me out of business. Hell, RWW was doin' them a service, and they charged me with endangerin' the public.

LULA

What's wrong with pigeons, Mr. Kovich?

GEORGE

They're useless pests. I've shot hundreds of 'em...

CUT TO:

81. EXT. CITY STREET - ROOFTOP IN GEORGE KOVICH'S NEIGHBORHOOD - DAY

George is shooting pigeons as fast as he can.

GEORGE (CON'T)

(voice-over)

...My neighbors hired me to get

Scene #

12

81. (Con't)

GEORGE (CON'T)  
(voice-over)  
rid of the pigeons that gathered  
on their roofs and porches...

CUT TO:

82. INT. RONNIE'S NOTHIN' FANCY CAFE - NEW ORLEANS - LATE EVENING

GEORGE (CON'T)  
...Neighbors asked me how come  
the spotted bastards didn't light  
on my house or my brother Earl's  
anymore, and I told 'em the truth.  
I shot 'em... Earl's gone now...

CUT TO:

83. INT. EARL KOVICH'S HOUSE - DAY

Earl pitches forward out of his easy chair and hits the carpet  
hard - screaming in pain.

GEORGE (CON'T)  
(voice-over)  
...Heart attack six months ago -  
had that cholesterol thick as shit...  
His widow, Mildred, she still lives  
in the house next to mine.

CUT TO:

84. INT. RONNIE'S NOTHIN' FANCY CAFE - NEW ORLEANS - LATE EVENING

GEORGE KOVICH (CON'T)  
She's stone deaf but the racket  
the pigeons made drove Earl crazy.  
He could hear 'em even with the TV  
on. He owned a bar thirty years,  
The Boilermaker, on Wyoming Street.  
Earl's roof was a favorite spot for  
pigeons. They lit there day and night.  
I wanted to toss a grenade up there.

SAILOR  
If your neighbors didn't mind,  
how'd you get put out of business?

GEORGE  
Woman drivin' down the street spotted  
me on a roof with my rifle. She called  
the police and they came out and arrested  
me. Thought I was a sniper! Seventy-three  
years old! Boys at the VFW loved that one.

84. (Con't)

GEORGE (CON'T)

Cops didn't understand about the pigeons, the damage they do to personal property. I used to complain to the city but they never lifted a finger. I was gonna put out poison, but I was afraid somebody's cat would eat it. Hell, I had six cats myself. So I used the .22 because it didn't make much noise and the ammo was cheap.

SAILOR

What happened on the charges?

GEORGE

Guilty on a reduced charge. Hundred dollar fine and ordered to desist. Pigeons carry diseases and muss up the place. You seen it. Plain filth.

Kovich stands up and puts some money on the counter.

GEORGE (CON'T)

It's a serious situation. Not like the Turks and the Armenians, maybe, or the Arabs and the Jews, but I want people to remember me and what I've done and pick up where I left off. Somebody had to make a move. It was nice meetin' you folks.

George Kovich nods and leaves.

SAILOR

What lesson do you get outta that story, Lula?

LULA

It's just another case, Sailor.

SAILOR

What's that, peanut?

LULA

One person thinks he's doin' somethin' good and ever'body else gets upset about it.

Sailor looks up at Lula.

SAILOR

Ain't it the way...

Scene #

CUT TO:

## 85. INT. HOTEL BRAZIL - NEW ORLEANS - NIGHT

It's very quiet in the hotel room and the clock says four a.m. Lula and Sailor are lying in bed arm in arm. Sailor is fast asleep - snoring. Lula is wide awake.

LULA

Sailor?... Sailor, honey?

Sailor snaps awake with a snort.

SAILOR

Huh?

LULA

Ever imagine what it'd be like to get eaten alive by a wild beast?... Sometimes I think it would be the biggest thrill?

SAILOR

My God,

(looks around)

it better be, darlin', 'cause it'd be the last... What time is it?

LULA

Shhhhh... It's four o'clock... That woman's laugh the other day had somethin' to do with this feelin'?... Like bein' ripped apart by a gorilla, maybe... Grabbed sudden and pulled apart quick by a real powerful one.

Lula's left hand opens and spreads wide.

SAILOR

Lula, sometimes I gotta admit you come up with some weird thoughts...

LULA

Anythin' interestin' in the world come out of somebody's weird thoughts, Sailor. You tell me Sailor, who could come up with shit like we're seein' these days?

SAILOR

You got me, peanut.

85. (Con't)

LULA

(smiles - turns to him)  
You certain?

SAILOR

I ain't never met anyone  
come close to you, sugar.

LULA

Recall the time we was sittin'  
one night behind the Confederate  
soldier? Leanin' against it.  
And you took my hand and put it  
on your heart and you said, 'You  
feel it beatin' in there Lula?...  
Get used to it 'cause it belongs  
to you now.' D'you recall that?

SAILOR

I do.

LULA

I was hopin' you would. I  
know that night by heart.  
Sometimes, honey? I think it's  
the best night of my life.

CUT TO:

86. BEHIND THE CONFEDERATE SOLDIER

Tight Two Shot Lula and Sailor with their arms around each other  
- cheek to cheek - talking softly.

A strange presence begins to build and a piece of sad nostalgic  
music plays.

CUT TO:

87. INT. HOTEL BRAZIL - NEW ORLEANS - NIGHT

LULA (CON'T)

(lost in the memory)  
I really do think it's the  
best night of my life.

SAILOR

We didn't do nothin' special I  
can remember. Just talked, is all.

LULA

Talkin's good. Long as you got  
the other? I'm a big believer  
in talkin', case you ain't noticed.



87. (Con't)

SAILOR

Too bad they don't give an award  
for talkin'... You'd win first  
prize... specially with those tits.

LULA

You think so, baby? Does my talkin'  
bother you, honey?

SAILOR

No, I like gettin' up around four  
a.m. and talkin' 'bout wild animals...  
Though you woke me this time in the  
middle of a dream. I kinda wish I  
didn't remember it. Up at Pee Dee I  
couldn't remember any of my dreams.

LULA

What was this one?

SAILOR

It wasn't no fun, Lula. The wind  
was blowin' super hard and I wasn't  
dressed warm. Only instead of freezin',  
I was sweatin', sweatin' strong.

CUT TO:

87A. CU of eyes. Black sweat is rolling down the forehead and over  
the eyes.

SAILOR (CON'T)

(voice-over)

The water was rollin' off me. And  
I was dirty, too, like I hadn't had  
no bath in a long time, so the sweat  
was black almost.

CUT TO:

88. INT. HOTEL BRAZIL - NEW ORLEANS - NIGHT

LULA

Boy, sweetie, this is weird okay.

SAILOR

I know. I kept walkin', I  
headed for your house only it  
wasn't your house really. You  
let me in only you weren't real  
pleased to see me. You kept sayin',  
'Why'd you come to see me now?  
Why now? Like it'd been a long  
time since we seen each other.

88. (Con't)

LULA

Oh, baby, what an idea. I'd  
always be happy to see you,  
no matter what.

SAILOR

I know, peanut. But it wasn't  
all like you were so unhappy I  
was there, just you were upset.  
My bein' there was upsettin' to  
you. You had some kids there,  
little kids, and I guess you'd  
got married and your husband was  
comin' home any minute.

CUT TO:

/ (Con't)

87A. CU of eyes. Black sweat is rolling down the forehead and over  
the eyes.

SAILOR (CON'T)

(voice-over)

I tell you, Lula, I was shakin'  
wet. All this black sweat was  
pourin' off me, and I knew I  
was scarin' you, so I took off.

CUT TO:

89. INT. HOTEL BRAZIL - NEW ORLEANS - NIGHT

Lula puts her arms around him.

LULA

Sometimes dreams just don't mean  
nothin'... Stuff comes into your  
mind you don't have no control  
over, you know? Anyways, dreams  
ain't no odder than real life.  
Sometimes not by half.

SAILOR

Well, I ain't upset about it,  
darlin'. Just give me a odd  
feelin' there a minute, is all.

Lula lifts her head and kisses Sailor under his left ear. She  
rolls over on top of Sailor.

LULA

Take a bite of Lula.

CUT TO:

90. INT. SNUG HARBOR BAR - NEW ORLEANS - NIGHT

Johnnie Farragut sits down on a stool at the bar. CHET, the bartender, approaches.

CHET

Hey!!!... Johnnie Farragut. How are you, my man?

JOHNNIE

Real good, Chet... It's been a while.

CHET

Everythin's relative. Where's that Marietta Pace Fortune? You two didn't split up, I hope.

JOHNNIE

No... She's fine. Back home.

CHET

What'll it be? The regular? Black Label?

JOHNNIE

Set one up.

Chet brings him a double.

CHET

So who you out sleuthin' for now?... Can I help ya?

JOHNNIE

Actually I'm lookin' for Marietta's daughter Lula. Her and 'er beau took off the other day. Marietta's real upset about it.

CHET

Hell, that rings a bell. Someone told me somebody lookin' like her was at the Nothin' Fancy yesterday.

JOHNNIE

Sounds right... I'll check it out.

CHET

(looking for a gold ring on Johnnie's hand)  
You hitched yet?

JOHNNIE

No sir...

90. (Con't)

CHET

It's none of my business, but  
when are you and Marietta gonna  
tie the knot? I always wondered  
why you never did.

JOHNNIE

Not for lack of love I can tell  
ya that.

CHET

That's what I mean... Always  
looked like you was just  
knocked out in love... Was  
real nice to see.

JOHNNIE

I'll tell ya though, it's comin' up  
to the time when Marietta and me might  
just set up house together and settle  
down... I think that time's comin' up  
right soon. But like you said everythin's  
relative.

FADE OUT:

CUT TO:

91. EXT. HOTEL BRAZIL - NEW ORLEANS - DAY

Lula waits just by the lobby door of the hotel. In the back of  
the lobby in the shadows is an ancient, old BLACK MAN who stares  
at her. Sailor pulls the T-Bird up in front of the hotel and  
Lula hurries out to him and tosses their suitcase in the  
backseat.

LULA

Let's get outta here... I  
suddenly got a funny feelin'  
about this place. Feelin' all  
that voodoo...

SAILOR

(winks at her)  
Gotta hex from a voodoo?

LULA

(smiles)  
Who do?

SAILOR

You do.

They laugh and take off around the corner and up past the Cafe Du  
Monde.

Scene #

50

91. (Con't)

LULA

Oh my God... It's Johnnie...  
Duck down... Get goin'!

SAILOR

(looking around  
frantically)

Where?

LULA

Never mind where... Get outta  
here... I mean it Sailor.

SAILOR

I'm goin'.

Sailor pulls the car up fast and hangs a right turn.

CUT TO:

92. INT. CAFE DU MONDE - DAY

Johnnie smiles as he watches Sailor and Lula turn the corner.

JOHNNIE

(to himself)

Ain't love wonderful?...

WAITRESS

What's that?...

JOHNNIE

I said ain't love wonderful?

Johnnie raises his cup of coffee to Sailor and Lula - who have  
long since disappeared.

JOHNNIE (CON'T)

...Good luck you kids.

CUT TO:

93. EXT. CITY STREET - NEW ORLEANS - DAY

Sailor and Lula drive.

LULA

You think he saw us?

SAILOR

Who knows, baby?

LULA

He was sittin' there havin'

93. (Con't)

LULA (CON'T)  
a beignet at the Cafe Du Monde.  
Do you think he saw us?

SAILOR  
Lula, darlin'... Makes no  
difference anyway... We're  
outta here.

We watch the car disappear up the street. Slowly the camera pans and Reggie and Drop Shadow come walking happily along the sidewalk - whistling.

CUT TO:

94. INT. THUNDERBIRD - DAY

Lula and Sailor are motoring along.

SAILOR  
Sweetheart, keep your panties up.  
We're in Jimmy Swaggart country.

Sailor and Lula both laugh. Up ahead Sailor spots a hitchhiker. He slows to pick him up.

LULA  
Sure you want to do this? Might  
be a way they could track us.

SAILOR  
He's just a regular guy't  
needs help, honey. Look at him.

The HITCHHIKER is a man about thirty with a pack on his back, and he is carrying a large, covered cardboard box. He is filthy, with an uneven smile that exposes his jagged yellow teeth. Lula opens the door for him, and after he loads his stuff, Sailor takes off down the highway.

ROACH  
Thanks a lot. I been standin' out  
there off and on for two hours,  
ha-ha! Since noon about, ha-ha!  
Cops catch ya hitchin' on a  
Interstate around here they throw ya  
on a county road crew for a week, 'less  
you can pay the ticket, ha-ha! Which I  
ain't got, ha-ha!

SAILOR  
My name's Sailor, and this  
here's Lula. What's yours?

94. (Con't)

ROACH

Marvin DeLoach. But ever'body  
calls me Roach, ha-ha! Roach  
DeLoach, ha-ha!

LULA

You always make that strange  
little funny laugh when you talk?

ROACH

Ain't laughin', ha-ha!

SAILOR

What you got in the box?

ROACH

My dogs, ha-ha!

Roach slides the top off and tilts the box slightly toward the front. Inside are six small husky pups that are not more than two weeks old.

ROACH (CON'T)

I'm headed to Alaska, ha-ha! These  
dogs is gonna be my sled team, ha-ha!

LULA

(to Sailor)

This guy's crazy.

SAILOR

Where you from, Roach?

ROACH

If you mean where was I born, it  
was Belzoni, Missi'ppi, ha-ha! But  
I been brought up in Baton Rouge.

LULA

Why you goin' to Alaska? And where'd  
you get them puppies? They look sick.

Roach stares down into the box at the baby huskies and strokes each of them twice with a religiously unwashed hand. The dogs whimper and lick his dirty fingers.

ROACH

I saw this movie on the TV,  
ha-ha! The Call of the Wild.  
I ain't never seen snow, ha-ha!  
I got these dogs at the pound.  
Nobody wanted 'em, ha-ha!  
Ever'body here got theirselves pit  
bulls or some kinda hounds. I'm

94. (Con't)

ROACH (CON'T)

gonna feed these boys good so  
they'll be big and powerful and  
they can pull me real fast through  
the snow, ha-ha!

Roach pulls a piece of raw cow's liver out of one of the pockets of his field jacket and begins ripping little bits off it and feeding them to the dogs.

LULA

(screeching as she  
sees this)

Sailor! Stop! Stop the car now!

Sailor pulls off the road onto the shoulder of the highway and stops. Lula opens her door and jumps out.

LULA (CON'T)

I'm sorry, but I can't take  
this. Roach, or whatever your  
name is, you come out of there  
with them dogs this instant!

Roach sticks the liver back in his pocket and pulls his pack and the box of tiny canines after him. Once he and his belongings are deposited on the roadside, Lula hops back into the car and slams the door.

LULA (CON'T)

I'm truly sorry? I'm truly  
sorry, Roach. But you ain't  
gonna make it to Alaska? Least  
not any part of the way with us.  
You'd best find a party to take  
care of those dogs proper, before  
they all die? And, if you don't  
mind my sayin' so? You could  
most certainly use some serious  
lookin' after yourself, startin'  
with a bath!

Lula takes a pair of sunglasses off the dashboard and puts them on.

LULA (CON'T)

Drive.

Sailor takes off.

SAILOR

You don't feel you was a  
little hard on the guy, honey?



94. (Con't)

LULA

I know you're thinkin', that I got more'n some of my mama in me? Well, I couldn't help it, Sailor, I really couldn't. I'm sorry for that guy, but when he pulled that drippin' hunk of awful smellin' meat out of his pocket? I near barfed. And them poor diseased puppies!

SAILOR

(laughs)

Just part of life on the road, peanut.

LULA

Do me a favor, Sailor? Don't pick up no more hitchers, okay?

CUT TO:

95. INT. INEZ'S FAIS-DODO BAR - NEW ORLEANS - NIGHT /

95A. INT. FORTUNE HOUSE - MARIETTA'S BEDROOM - NIGHT

Johnnie is seated in a telephone booth at the back of the bar.

JOHNNIE

No, Marietta, I haven't found 'em.

MARIETTA

This is the kinda mistake can take a Hindu's lifetime to unfix... You better get a move on, Johnnie, before that boy got her holdin' down a Memphis streetcorner and shootin' dope up her arms.

We see Reggie and Drop Shadow enter the bar. Reggie's unsmiling eyes drift across the room until they see Johnnie in the booth. He stares coldly and waits. Drop Shadow adjusts his socks.

JOHNNIE

Really, Marietta, you got more scenarios swimmin' around in your brain than Carter got pills. Try to take it easy. Go over to Myrtle Beach for a few days.

MARIETTA

I'm stayin' right here by the phone until you find Lula, then I'm comin' to get her. You call soon's you got somethin', even if it's three in the A.M.

95. (Con't)

JOHNNIE

I will, Marietta. Goodbye now.

Johnnie hangs up the phone and exits the booth. As he crosses the bar...

REGGIE

(shouting)

Hola! Senor Farragut! We meet again.

Johnnie goes over to Reggie and Drop Shadow and shakes hands.

JOHNNIE

I thought you two were in Austin, Texas. Or Takes-us, as they say in these parts.

DROP SHADOW

We were. Now Mr. San Pedro Sula and I are on our way back to Utila, in the morning.

REGGIE

Would you like to enjoy a martini with us?

JOHNNIE

Why not? How was the fishin'?

REGGIE

I think they are too serious, these American fishermen. In Honduras we are not so concerned with the method.

Reggie orders martinis for the three of them.

JOHNNIE

So, it's back to the islands.

DROP SHADOW

Yes. Mr. San Pedro Sula spoke yesterday to his son, Archibald Leach San Pedro Sula, who is named after Cary Grant, and he told him there was a shooting.

REGGIE

Teddy Roosevelt, one of the local shrimp boat captains is in jail now. These people are friends of mine, so I must return and find out what happened.

95. (Con't)

JOHNNIE

This island of yours sounds like  
a kind of unpredictable place.

REGGIE

(laughs)

It has its moments of uncertainty.

DROP SHADOW

But how are you finding New Orleans,  
Senor Farragut?

JOHNNIE

Call me Johnnie... N.O. always been  
a good town to sit around in.

REGGIE

I can tell you are an intelligent  
man, Johnnie. One difference  
between your country and mine is  
that in the islands it does not  
pay to reveal one's intelligence...  
Others may use what they perceive  
against us...

Reggie raises his glass to Johnnie's.

REGGIE (CON'T)

Hasta siempre.

JOHNNIE

Hasta siempre.

REGGIE

Do you know how it came about that  
copper wire was invented in Scotland?

JOHNNIE

How's that?

DROP SHADOW

Two Scotsmen were fighting over a penny.

Johnnie finishes off his martini.

JOHNNIE

I gotta admit, you guys are  
(sliding off the stool)  
two in four dozen.

REGGIE

The real joke is we never went  
fishing, but we're still fishing.

95. (Con't)

Johnnie squints his eyes thinking about this one. Reggie and Drop Shadow smile and stand to leave.

CUT TO:

96. INT. THUNDERBIRD - STREETS OF NUNEZ - NIGHT

Lula and Sailor cruise the dark streets.

LULA

I wouldn't mind a little night life. How about you?

SAILOR

Hard to tell what's shakin' in a place like this, honey. You don't want to be walkin' in the wrong door.

LULA

Maybe there's a place we could hear some music. I feel like dancin'. We could ask someone.

97. EXT. RED DEVIL GAS STATION - NIGHT

Sailor spots a Red Devil gas station that still has its lights on and pulls the car over.

SAILOR

Someone up here might know somethin'.

Two skinny, pimply-faced guys, BUCK and BILLY, wearing dirty coveralls walk over to them.

BUCK

Gas?

SAILOR

Got enough, thanks. We're lookin' for a place has some music, where we can maybe do some dancin' - get somethin' to eat, too. Anything like that around here?

BILLY

Cornbread's. They got western.

BUCK

No food, though, 'cept bar nibbles.

Lula slides over in the front seat and leans across Sailor.

LULA

How about speed metal?

The kids look worried and take a step back.

LULA (CON'T)

Any kinda rock'n'roll, honey.

BILLY

There's a boogie joint just about a mile straight out Lafitte here. But that's a black place mostly.

BUCK

Mostly black though in that boogie place.

SAILOR

What's the name of it?

BUCK

Club Zanzibar.

SAILOR

You say it's straight ahead a mile?

BILLY

About. Where Lafitte crosses over Galvez Highway. State Road 86.

SAILOR

Thanks.

Sailor and Lula drive off. Buck and Billy go back inside the Red Devil station. Guess who is over in the corner cleaning nuts and bolts with a toothbrush and gasoline... It's DELL!

98. EXT. CLUB ZANZIBAR - NIGHT

The Club Zanzibar sits in the darkness on the left hand side of the road. A string of multi-colored lights is hung over the front. Sailor parks the Thunderbird across from the club and cuts the engine.

SAILOR

You ready for this?

LULA

We'll find out in a hurry.

CUT TO:

99. INT. CLUB ZANZIBAR - NIGHT

When they walk in the BAND is playing a slow blues and THREE OR FOUR COUPLES are swaying on the dance floor. There are a dozen tables and a long bar in the room which is done up in a strange dark aquatic motif. Eight of the tables are occupied and SIX OR

SEVEN MEN sit or stand at the bar. Everyone in the place is black except for one WHITE WOMAN who is sitting alone at a table smoking a cigarette and drinking Pearl straight from the bottle. The atmosphere is not friendly, but Lula takes Sailor by the arm.

LULA

Come on.

They step up to the bar and order two Lone Star beers. The BARTENDER, a tall, heavyset man slowly forms his hand into "the bird". He holds his hand that way while he speaks...

BARTENDER ZANZIBAR

This is a friendly place, son.  
You folks just relax and have  
a nice time.

LULA

(bound and determined  
not to be intimidated)  
You got yourself a deal.

BARTENDER

(to Sailor)

That's a r e a l jacket... By that  
I mean a r e a l stupid jacket.

SAILOR

This is a snakeskin jacket, and  
for me it represents a symbol of  
my individuality and my belief in  
personal freedom.

BARTENDER

Fuckin' honky cracker mumbo jumbo.

The bartender moves on down the bar. Lula and Sailor take a small table near the door.

LULA

I'll be damned if I'm leavin'.  
That band is too good?

SAILOR

Uh huh.

LULA

You notice that woman when we come  
in? The white woman sittin' by herself?

SAILOR

Yeah.

99. (Con't)

LULA

Well, she ain't talked to nobody  
and ain't nobody spoke to her that  
I could tell. What you make of that?

SAILOR

Honey, we bein' strangers here and  
all, this is the kinda place we don't  
want to make nothin' of nothin'.

LULA

You think she's pretty?

Sailor looks at the woman. She lights a new cigarette off a  
butt, then squashes the butt in an ashtray. She is thirty years  
old, maybe more. Shoulder-length, bleached blonde hair, black at  
the roots. Clear skin, green eyes. Long, straight nose with a  
small bump on it. She is wearing a low-cut lavender dress that  
would have emphasized her breasts had she not been so flat-  
chested. Slender.

SAILOR

I tend to like 'em with a little  
more meat on the bones. Face ain't  
bad, though.

Lula gets quiet and sucks on her beer bottle.

SAILOR (CON'T)

What's wrong, sweetheart?  
Somethin' botherin' you?

LULA

Mama. I been thinkin' about  
her. She's prob'ly worried  
to death by now.

SAILOR

More'n likely.

LULA

I want to call her and tell  
her I'm okay. That we're okay.

SAILOR

I ain't so sure it's a great idea,  
but that's up to you. Just don't  
tell her where we are.

LULA

(to Bartender)

Pardon me? Y'all got a phone  
here I can use?

99. (Con't)

BARTENDER ZANZIBAR  
Can't you read?

LULA  
(sees the sign -  
then to Sailor)  
Back in a bit.

She kisses him on the nose and walks back through a dark little door to the payphone.

CUT TO:

100. INT. FORTUNE HOUSE - BEDROOM - NIGHT /

101. INT. CLUB ZANZIBAR - PAYPHONE - NIGHT

Marietta answers the telephone on the second ring.

OPERATOR  
I have a collect call from  
Lula Fortune. Will you accept?

MARIETTA  
Of course! Lula? Where are  
you? You all right?

LULA  
I'm fine, mama. I just  
wanted to tell you not to worry.

MARIETTA  
Why, how could I not worry?  
Not knowin' what's happenin'  
to you or where you are? Are  
you with that boy?

LULA  
If you mean Sailor, mama,  
yes I am.

MARIETTA  
Are you comin' home soon, Lula?  
I need you here.

LULA  
Need me for what, mama? I'm  
perfectly fine, and safe, too.

MARIETTA  
You in a dance hall or somethin'?  
I can hear music behind you.

LULA  
Just a place.



Scene #

100. & 101. (Con't)

MARIETTA

Really, Lula, this ain't right!

LULA

Right?! Mama, was it right for you to sic Johnnie Farragut on us? How could you do that?

MARIETTA

Did you run into Johnnie in New Orleans? Lula, are you in New Orleans?

LULA

No, mama, I'm in Mexico, and we're about to get on a airplane to Argentina!

MARIETTA

Argentina! Lula, you're outta your mind. Now you just tell me where you are and I'll come for you. I won't say nothin' to the police about Sailor. I promise. He can do what he wants, I don't care.

LULA

Mama, I'm hangin' up this phone now.

MARIETTA

No, baby, don't! Can I send you somethin'? You runnin' low on money? I'll wire you some money if you tell me where you are.

LULA

I ain't that dumb, mama. Sailor and I been on a crime spree? Knockin' off convenience stores all across the south? Ain't you read about it?

Marietta is crying.

MARIETTA

Lula? I love you, baby. I just want you to be all right.

LULA

I am all right, mama. That's why I called, to let you know. I gotta go.

MARIETTA

Call me again soon? I'll be waitin' by the phone.

100. & 101. (Con't)

LULA  
Don't be crazy, mama. Take  
care of yourself.

Lula hangs up.

Marietta hangs up and begins pacing the livingroom floor.

CUT TO:

102. INT. CLUB ZANZIBAR - NIGHT

Sailor and the bleached blonde in the lavender dress are together on the dance floor. Lula sees them, goes over to the bar, picks up a beer bottle and throws it at Sailor. The bottle bounces hard off his back and clangs to the floor, bouncing but not breaking. Sailor turns around fast and looks at Lula. Everybody else in the place is still.

103. EXT. CLUB ZANZIBAR - NIGHT

Lula runs out. Sailor follows.

Sailor finds her sitting on the ground, leaning against the passenger side of the Thunderbird. Lula's eyes are red and wet but she isn't crying. Sailor kneels down next to her.

SAILOR  
I was just wastin' time,  
peanut, till you come back.

LULA  
It's me who's wastin' time,  
Sailor, bein' with you.

SAILOR  
Honey, I'm sorry. It wasn't nothin'.  
Come on and get up and we'll take off.

LULA  
Leave me be for a minute? Mama  
gets all insane and then I see  
you practicin' your individuality  
and personal freedom with some oil  
town tramp. How you figure I'm  
gonna feel?

SAILOR  
Told you not to call your mama.

Sailor stands and leans against the hood of the car until Lula gets up and climbs inside. He wraps his snakeskin jacket around her and starts the car. Lula kisses Sailor on the cheek, puts her head down sideways on his lap and goes to sleep. Sailor drives.

CUT TO:

104. INT. FORTUNE HOUSE - MARIETTA'S BEDROOM - NIGHT

Marietta paces, but then goes back to the phone. She dials a number and gets an answering machine.

MARIETTA

Santos... If you get this message,  
call me right away. It's Marietta...  
I don't know Santos... Maybe this is  
all not... Call me.

She hangs up. She dials another number. It answers.

MARIETTA (CON'T)

Johnnie! At last! I thought you was  
never gonna come back to your room.

CUT TO:

105. INT. FORTUNE HOUSE - MARIETTA'S BEDROOM - NIGHT /

106. INT. JOHNNIE'S HOTEL ROOM - MAISON VIOLETTE - NEW ORLEANS - NIGHT

JOHNNIE

I got some news, Marietta. Lula  
and Sailor been here. They checked  
out of the Hotel Brazil on Frenchmen  
Street yesterday.

MARIETTA

Listen, Johnnie, Lula just called  
me. She knew you were in N.O., so  
they left the city.

JOHNNIE

Did she tell you where she  
was callin' from?

MARIETTA

No, but my guess is they're headed  
west, so prob'ly Texas. Their money  
must be runnin' low. I don't think  
Sailor had much to begin with, if any,  
and Lula took the six hundred she  
had saved in the Cherokee Thrift.

JOHNNIE

How'd she sound? Was she doin' okay?

MARIETTA

How could she be doin' okay,  
Johnnie? She's tryin' to  
prove somethin' to me, that's

105. & 106. (Con't)

MARIETTA (CON'T)

all. Lula ain't doin' no more'n  
showin' off, defyin' me...

(stifles a sob)

Johnnie, I've done somethin' bad...

JOHNNIE

What?

MARIETTA

I won't tell you over the phone, I'm  
comin' to N.O. and I'll tell you then.

JOHNNIE

Marietta, I was just gonna leave and  
see if I could pick up their trail.

MARIETTA

No, you wait right there for  
me... I'll be on the Piedmont  
flight tomorrow at seven. Meet  
me at the airport.

JOHNNIE

I'll meet you, Marietta, if  
that's what you want, but  
I'm against it.

MARIETTA

Seven tomorrow evenin'. We can  
eat at Galatoire's. Fix it.

Marietta hangs up.

CUT TO:

107. EXT. SHELL STATION - HOUSTON - DAY

Sailor and Lula are in a Shell station just outside of Houston.  
Sailor is filling the Thunderbird with regular. An OLD MAN sits  
near the pumps listening to the radio playing a sad big band  
tune. Lula starts to slowly snap her fingers to the beat and the  
old man gives her a beautiful smile.

LULA

(smiling and snapping  
her fingers)

How much we got left, honey?

SAILOR

Under a hundred.

LULA

You want to stick around here,

107. (Con't)

LULA (CON'T)

Sailor? See if we can get some work?

SAILOR

Not in Houston. We'd be better off  
in some place more out of the way.

LULA

You want me to drive for a stretch?  
Give you a chance to rest.

SAILOR

That'd be good, Lula.

Sailor kisses her and climbs into the back seat and lays down.  
Lula slides behind the wheel and lights up a More. She winks  
goodbye to the old man and wheels the car out towards the big  
beyond.

108. INT. TEXAS HIGHWAY - DAY

The reception gets bad on the big band tune and Lula starts  
turning the dial. Up comes a nationwide call-in talk show and  
she leaves it there. ARTIE MAYER, the radio host talks to his  
callers.

ARTIE

(with a gruff Brooklyn  
accent)

Come in, Montgomery, Alabama.

CALLER #1

(elderly sounding woman)

Artie? That you, Artie?

ARTIE

Yes, ma'am. What's on your  
almost-perfect mind this evening?

CALLER #1

How ya feelin', Artie? I heard  
you wasn't doin' too well recent.

ARTIE

I'm fine, thank you. I had a  
cardiac infarction but I'm on  
a new diet and exercising regularly.  
I've never felt better.

CALLER #1

Well, that's so good to hear,  
Artie. You know some of us  
depend on you down this way.  
You're so entertainin' and you  
get so many interestin' guests.

108. (Con't)

ARTIE

Thank you. It's listeners such as yourself who made me want to get up out of that hospital bed and back into the studio as fast as I could.

LULA

(attacking the dial)

Jesus! How can anyone listen to this crap?

Lula takes a last puff of her More and tosses it out the window and starts turning the radio dial - finds a news station.

REPORTER (NEWS STATION)

...live in exchange for sexual favors. Police said they have identified and questioned at least four girls, all Asians twelve to fifteen years old, who have been living in the North Houston warehouse with a Vietnamese pimp since February. The girls are being treated as victims, said police Sergeant Amos Milburn. 'These are really just children,' he said, 'but they've been exposed to a lot already.'

LULA

(lights another cigarette)

I'll bet.

REPORTER

In international news, India plans to release crocodiles in the Ganges, the holy Hindu river in which millions of people bathe annually, to scavenge for corpses, authorities said.

CUT TO:

108A. MURKY WATER WITH DEAD BODIES FLOATING

A crocodile suddenly breaks the surface of the water with a rotted human corpse clutched in its mighty jaws.

REPORTER (CON'T)

(voice-over)

The reptiles were supposed to be of a docile species, said a senior government official,

108A. (Con't)

REPORTER (CON'T)  
(voice-over)  
but it seems the breeders bungled  
and reared attack crocodiles.

CUT TO:

109. INT. THUNDERBIRD - HIGHWAY TO SAN ANTONIO - DAY

LULA  
Damn!

REPORTER  
The Indian official who supplied this  
information did so only on condition  
of anonymity. The Uttar Pradesh state  
authorities last October released five  
hundred turtles...

CUT TO:

108B. MURKY WATER WITH DEAD BODIES FLOATING

A giant turtle breaks the surface of the water clutching a rotted  
human corpse clutched in its mighty jaws.

REPORTER (CON'T)  
(voice-over)  
in the Ganges near Varanasi to  
try and reduce human pollution  
and now plan to put in the  
crocodiles to devour floating  
corpses dumped by Hindus too  
poor to pay for cremation.

CUT TO:

110. INT. THUNDERBIRD - HIGHWAY TO SAN ANTONIO - DAY

LULA  
HOLY SHIT!! IT'S THE NIGHT OF  
THE LIVIN' FUCKIN' DEAD!!!!

Sailor jumps awake in fright as Lula yanks the car off the road  
and brings it to a screeching halt in the middle of the desert.

SAILOR  
What's that, peanut?

LULA  
I can't take no more of this radio...  
(switches it off)  
I ain't never heard so much  
concentrated weirdness in my

Scene #

30

111. (Con't)

MARIETTA

Yes?...

CUT TO:

112. INT. HOTEL ROOM - NEW ORLEANS - NIGHT

Marcello Santos sits on the edge of his bed holding the telephone.

SANTOS

I got your message... But  
you went right to Johnnie.  
didn't you?... I can't trust  
you bitch - not for one minute...  
Naughty girl... Sailor and Lula  
are headed west, and guess what.  
there's no turning back. I'm in  
a killing mood.

MARIETTA

No...

SANTOS

My very best to Johnnie... Bless  
his soul.

He hangs up the phone.

CUT TO:

113. INT. MAISON VIOLETTE - LOBBY - NEW ORLEANS - NIGHT

Johnnie enters as Marietta hangs up the phone - covering her  
fear.

JOHNNIE

Who was that?... Who know's  
you're here?

MARIETTA

I'll be damned if that wasn't  
a wrong number?

CUT TO:

114. INT. MR. REINDEER'S PRIVATE DINING ROOM - NEW ORLEANS - NIGHT

Upstairs in a private dining room, Mr. Reindeer is dining with  
TWELVE GUESTS in formal evening attire. Behind him a JAZZ TRIO  
and a STRIPTEASE ARTIST are hard at work. Mr. Reindeer smiles  
and leans over very close to a beautiful WOMAN sitting to his  
left.

MR. REINDEER

Little Miss Muffet sat on a



114. (Con't)

MR. REINDEER (CON'T)  
tuffet eating her curds and whey...  
along came a spider and sat down  
beside her and extended his hand  
out to play.

With this he reaches under the table between her legs. She turns red and Mr. Reindeer laughs and lights a cigarette.

MR. REINDEER (CON'T)  
Oh dear... Another Miss Dull Cunt.

Reggie and Drop Shadow enter through a door on the other side of the room. Reggie catches Mr. Reindeer's eye and smiles. Reggie reaches in his pocket and takes out a silver dollar - flips it in the air - catches it - and puts it back in his pocket. Mr. Reindeer smiles and waves him over to the table. He whispers something in Reggie's ear - then gives him an envelope.

MR. REINDEER (CON'T)  
When I gave you the silver  
dollar I forgot to give you the  
contents of this envelope. They  
are to be returned. Show it just  
before the deed...

Reggie pockets the envelope - joins Drop Shadow - and as they are leaving the dining room, they join a woman, JUANA, who looks half-Oriental, half-Cajun. She wears a strange, short, yellowish-bleached blonde wig.

CUT TO:

115. INT. GALATOIRE'S RESTAURANT - NIGHT

They go downstairs together. At the bottom of the stairs, Reggie and Drop Shadow catch sight of Johnnie who is sitting in the back of the restaurant having dinner with Marietta. When Johnnie sees the two of them he waves, but at the same time gets a chill up his spine.

MARIETTA  
What is it Johnnie?

JOHNNIE  
Just some guys I met here...  
I keep seein' 'em...  
(looks back at Marietta)  
Now tell me...

Marietta continues to stare at Reggie, Drop Shadow and Juana before turning back to Johnnie. She also feels the fear.

MARIETTA  
Johnnie, I can't tell you, honey.  
Is there anyway we can get on the  
road tonight? We've got to find  
them kids.

115. (Con't)

JOHNNIE

Somethin' was upsettin' you bad last night, and you wanted to tell me and I figured you wanted to tell me so's I could help...

MARIETTA

I did, honey, but that was last night... Let's just find those kids before it's too late.

JOHNNIE

Honey, I have to ask you this... Is Santos involved in any of this?

MARIETTA

Hell no, baby... I wouldn'ta done that without tellin' you.

JOHNNIE

That bastard Pucinski...

MARIETTA

Who?... Uncle Pooch?...

JOHNNIE

Yeah... The one that introduced Santos to you and Clyde.

MARIETTA

Johnnie... That's the past... We gotta get on to our future, sugar!

JOHNNIE

(smiles)

All I have to do is grab my suitcase, and I'm ready. You're lucky cause I happen to love night drivin'.

MARIETTA

Let's head for Texas and see if we can pick up the trail.

JOHNNIE

Did I tell ya it's great to see ya again?

MARIETTA

(little smile)

This is 'bout the fifth time?

CUT TO:

116. INT. MAISON VIOLETTE - STAIRWAY AND HALLWAY - NEW ORLEANS - NIGHT

116. (Con't)

Johnnie and Marietta climb together to the second floor and Johnnie takes Marietta to her room.

MARIETTA

(as she enters her room)  
I'll pack my things and meet  
you downstairs.

JOHNNIE

And to think of what coulda happened  
in that king-sized bed tonight...

MARIETTA

(pinching his cheek)  
You won't of missed much.

JOHNNIE

See ya downstairs.

116A. INT. MAISON VIOLETTE - JOHNNIE'S ROOM - NIGHT

Johnnie smiles and heads up to his room. He opens the door and steps inside. WHAM!! Johnnie is knocked in the head with a heavy metal pipe and he goes down hard. A large dark figure grabs on to him and pulls him to an open window and lowers him out into the back of a pick-up. The dark figure follows out the window.

DISSOLVE TO:

117. INT. MAISON VIOLETTE - LOBBY - NEW ORLEANS - NIGHT

Marietta is sitting in the lobby trying to hold herself together - half-sobbing. The MANAGER approaches and sits next to her.

MANAGER

I'm afraid his car is gone,  
Mrs. Fortune.

MARIETTA

I don't understand this... I  
don't understand this one bit.  
He was supposed to meet me right  
here in this lobby. Somethin'  
bad has happened - I jus know  
it.

MANAGER

Perhaps we should call a local  
law enforcement officer.

MARIETTA

HELL NO!!! That's the last thing  
we need... A bunch a cops runnin'  
around.

Scene #

117. (Con't)

The front desk clerk steps from behind his desk and hurries into the lobby.

DESK CLERK

I'm sorry... But I must have overlooked this. I'm truly sorry, ma'am.

He hands Marietta a note inside an envelope which she opens and reads immediately. We see the note.

NOTE

Gone fishing with a friend -  
maybe buffalo hunting.  
Johnnie

MARIETTA

Oh God! What does that mean?

MANAGER

I'm sure I wouldn't know, ma'am...  
and buffalo hunting too... hmmmm?

MARIETTA

And jus when my baby's out  
on some Texas road with a killer.

The front door of the hotel opens and in walks Santos. He seems to know exactly where Marietta is and steps to the door of the sitting room off the lobby. He stands in the doorway and smiles at Marietta.

MARIETTA (CON'T)

(horrified whisper)

Santos... Where's J-J-Johnnie?

SANTOS

Shhhhhh...

(to the manager and  
desk clerk)

Thank you, gentlemen... I'll  
look after her now...

The Manager and Desk Clerk bow to Marietta and Santos and go back through the lobby. Santos walks over to Marietta. Marietta stands.

MARIETTA

Santos... What's happenin' here?

SANTOS

Hey... Stop the nervous cry-baby  
routine... You're my girl now...  
Santos is gonna wipe away those tears  
and make you happy...

117. (Con't)

SANTOS (CON'T)  
Come on, let's get outta here.

MARIETTA  
Where we goin'?

SANTOS  
Got word the kids are moving  
through Texas... I think an  
ending is being arranged there...  
Come on, lemme see a smile.

MARIETTA  
Please Santos... Where's Johnnie?

CUT TO:

118. EXT. SMALL HUT - DESERTED BAYOU - NIGHT

Light comes from one small dirty window.

CUT TO:

119. INT. SMALL HUT - DESERTED BAYOU - NIGHT

Johnnie is tied to a small wooden straight-backed chair. His mouth is gagged and taped shut. His hair is caked with dry blood and one fresh trickle curls down his forehead to his eyes which are just now beginning to open and focus. Juana is finishing tying his left ankle to the chair leg. Johnnie moans and Juana brings her big smiling face up in front of his.

JUANA  
Johnnie, you take a good look  
at me baby, 'cause you gonna  
hav'ta watch close to know when  
we do it to ya... Y'all count  
when I touch the bottle - HO!!...  
(she slaps Johnnie  
hard across the face)  
There I slap that mutha fucka face -  
pay attention fucka - otherwise we  
hav'ta work it all night... Too  
much fun for us - you see what I  
mean. Now watch me how I touch a  
bottle and you count how many times.

Juana steps two paces across the hut where two dirty old soda bottles sit - one in one corner perched on a dried tree trunk - the other in the opposite corner perched on an old fence post. Juana touches the left bottle (#1) once and crosses and touches the right bottle (#2) once and comes back and touches Johnnie's face.

119. (Con't)

JUANA (CON'T)

You see, Johnnie. I toucha  
number one bottle once I toucha  
number two bottle once and I  
touch your face. This a game we  
love to play. I get hot already...  
Now you meet second Mr. Killer...  
Does he fish or don't he?

Reggie and Drop Shadow step out of the darkness behind Johnnie  
and come around to face him.

REGGIE

Hey, Johnnie... Reggie -  
you remember Reggie, don't ya?  
Look what I caught.  
(to Juana)  
I gettin' hot too, mama.

Reggie and Juana kiss hot in front of Johnnie. Juana puts her  
face down in front of Johnnie's again.

JUANA

Now Johnnie... We want to feel  
the feelin'... Feel the feelin'...  
We be gettin' up close to you,  
mutha fucka, then we go out away...  
no'mally we touch two bottles -  
both bottles b'fore comin' back  
and touchin' you... This mean  
you okay fo a while... If we go  
out away, and we touch ONLY ONE  
BOTTLE b'fore comin' back and  
touchin' you - you gonna hear  
a click from a gun b'hind you  
and then it's gonna be 'bout  
ten seconds... Remember that number  
ten - then that's when the end  
come... What end I talk 'bout  
Johnnie? - I talk about THE  
END, FUCKA - That head will go  
every part'a this room... I  
talk 'bout NO MO JOHNNIE... I  
think you understand now - we  
play game.

REGGIE

(from behind Johnnie)  
I can't stop her, Johnnie...  
She get's me too hot doin'  
this... I'm gonna be here,  
but I'm gonna stand right  
behind ya with this big ol'  
gun here...

Scene #

119. (Con't)

Reggie reaches his hand around in front of Johnnie - showing him a .45 Automatic.

DROP SHADOW

That's a Marine issue. It goes off somethin' terrible - you wanna see?

Drop Shadow pulls the hammer back which makes a loud "click".

JUANA

You hear click?

Johnnie jumps as Drop Shadow blows a big hole in the far wall in front of Johnnie.

REGGIE

(laughs)

Hell it's even worse than I remember... Wait a minute...

Reggie comes out in front of Johnnie - Juana grabs him. They kiss hot again.

JUANA

Okay gimme 'nother kiss, Reggie b'fore I fuck ya right now...  
FUCKIN' HOT NOW, REGGIE.

(she opens her mouth with  
her tongue sticking out)

FUCKIN' HOT!

Juana screams like a monster from hell coming up close to Johnnie's face.

JUANA (CON'T)

You think you gonna live through this night?... YOU WRONG... I SMELL YO SHIT NOW JOHNNIE. GIVE US ONE MO KISS, REGGIE. OH FUCK ME!!! WE TOUCH BOTTLES NOW - FO WE CAN'T WAIT NO MO.

Reggie goes back behind Johnnie quick.

JUANA (CON'T)

I go out now... I toucha one bottle... Reggie... I toucha two bottle... I come back I touch Johnnie... AHHHHH...  
I touch myself...

(she puts her hand  
between her legs)

119. (Con't)

JUANA (CON'T)

HA!... Now I go out - I toucha  
one bottle... Do I touch second  
bottle?... I go now and touch...  
OH OH... Okay... This time I  
toucha second bottle... I go back  
I touch Johnnie... Then I go  
back - I kiss Reggie with big  
gun... Oh God, Reggie done got  
two big guns... HAH!!!... I go  
out now... SO FUCKIN' HOT NOW,  
MAYBE TOO FUCKIN' HOT NOW. FUCKA.  
I toucha one bottle... DO I GO  
TOUCH A SECOND BOTTLE... HUH? -  
I DO THIS TIME TOUCH SECOND  
BOTTLE - I RUN BACK TOUCH JOHNNIE -  
TOUCH REGGIE WITH TONGUE - TOUCH  
MY SE'F IN HOT FUCKIN' PUSSY -  
GO OUT NOW... NOW I GO ROUND AND  
ROUND YOU AHHHH - GO OUT TOUCH A  
NUMBER ONE BOTTLE - WAIT NOW!!!!...  
REGGIE... YOU SHOW NOW -

Reggie reaches his hand around Johnnie's face - tears off tape  
and gag - then opens his hand and shows Johnnie a cufflink with a  
particular design in turquoise, orange and silver.

REGGIE

I forgot to show you this. The  
gentleman that gave this to me  
said you'd recognize it. Said he  
wanted it'd be 'bout the last thing  
you ever saw in this life.

JOHNNIE

(recognizing cufflink)  
Oh God... OH GOD... Santos...  
Oh God Marietta... are you in  
on this?... OH GOD!!!

JUANA

I GO ROUND AND ROUND - DO I  
TOUCH A SECOND BOTTLE B'FORE  
I TOUCH JOHNNIE - DO I?  
DO I???.....  
(very quietly and  
breathy)  
No... I touch Johnnie.

As her finger touches Johnnie's face there is a loud "CLICK".  
Johnnie moans and closes his eyes.



. 119. (Con't)

JUANA (CON'T)  
(counting fast)  
One... two... three... four...  
five... GETTIN' TOO FUCKIN'  
HOT, REGGIE... FEELIN' MYSE'F...  
six... seven... eight...

Johnnie starts to scream and violently try to move out of his chair.

JUANA (CON'T)  
Nine...  
(she moves out of the way)  
FUCK ME NOW, REGGIE... TEN!!!

We see the hole in the front of the barrel - BOOM!!!

The opposite wall and bottles get covered with blood. Juana and Reggie race into each others arms and kiss right above Johnnie's dead bloodied head.

JUANA (CON'T)  
FUCK ME!!!!

CUT TO:

120. INT. THUNDERBIRD - TWO LANE TEXAS FARM ROAD - NIGHT

Lula and Sailor are driving through the dark desert.

LULA  
Sure is a big deal round here...  
Alamo Road, Alamo Street, Alamo  
Square, Alamo Buildin', Alamo Alamo.  
They ain't forgettin' it in a hurry.  
That's the thing 'bout memory? Some  
things you wish you could forget...  
What's troublin' you, sugar?

SAILOR  
You know, Lula, I never told you  
what all I was doin' before I met  
you...

LULA  
I just figured you was out bein'  
Mr. Cool...

SAILOR  
Not exactly, sugar... One reason we're  
in all the trouble we're in right now  
is 'cause of what I was doin'... I tried  
to tell you this before...

LULA

You're scarin' me, baby.

SAILOR

Well, there's a good side as well as a bad side to it... The good side is I knew your daddy, and I thought Clyde was a good ol' guy...

LULA

You knew my daddy?

SAILOR

Yes I did... I sure did... The bad side of it is I did some drivin' for a man named Marcello Santos...

LULA

Oh shit...

SAILOR

I quit workin' for 'im, but just before I did, I ended up one night at a house... I didn't know it then, but it was your house... I don't know what it is they all think I saw that night, but I was just sittin' out in the car till the whole place went up in flames.

LULA

God, Sailor... That's the night my daddy died.

SAILOR

I know, sugar... But while the place was burnin'... Before Santos came out - I pitched some rocks up at the second floor windows case anyone was upstairs sleepin'... Afterwards... When I met you, I always liked to think I mighta saved your life.

LULA

That's some big secret you been carryin', Sailor.

SAILOR

We all got a secret side, baby. Hope you don't think I been lyin' to you 'bout other things, sugar.

LULA

How'd you know my daddy?

120. (Con't)

SAILOR

Met him through Santos...  
Clyde - your daddy - had some  
sorta business deal with Santos.

Lula stays quiet for a moment - listening to the heavy hum of the  
V-8.

SAILOR (CON'T)

Lula, you there?

LULA

Yeah, I'm here.

SAILOR

You upset with me?

LULA

No, Sailor darlin'. Just shockin'  
sometimes when things aren't the  
way you thought they were... I been  
carryin' a secret too...

CUT TO:

121. INT. FORTUNE HOUSE - LIVINGROOM/UPSTAIRS HALLWAY/BEDROOM - NIGHT

The livingroom is on fire.

The livingroom is on fire and we move upstairs - Lula races  
through the smoke-filled hallway to her mother's bedroom.

The living room is on fire and Lula throws open the door to her  
mother's bedroom just in time to see Marcello Santos leaving  
through a window. Her mother laughs a wild, crazy laugh -  
exactly the same laugh Lula heard on the porch of the Cape Fear  
Hotel.

LULA (CON'T)

(voice-over)

That night in the fire while my  
daddy was dyin'... I saw mama up  
in her room with Santos...

CUT TO:

122. INT. THUNDERBIRD - TWO LANE TEXAS FARM ROAD - NIGHT

LULA (CON'T)

...They was laughin' arm in arm  
like animals.

SAILOR

I didn't want to say it... but I

122. (Con't)

SAILOR  
had a feelin' Santos was up to  
somethin' with your mama...

LULA  
(quietly)  
My mama...  
(after a pause - she smiles)  
So Sailor our histories have been  
somewhat intertwined.

SAILOR  
They have, sugar.

LULA  
I take that as a sign that we were  
destined by fate to be together.

SAILOR  
It's a comfortin' idea.

LULA  
Well we're really out in the  
middle of it now, ain't we?

SAILOR  
There's worse places honey.

LULA  
If you say so.

SAILOR  
Trust me on it.

LULA  
(turns to him)  
I do trust you, Sailor. Like I  
ain't never trusted nobody before.

SAILOR  
(after a moment)  
We'll be al'right, peanut, long  
as we've got room to move.

LULA  
(looking into the  
highway)  
What's that?

SAILOR  
I don't know... Looks like clothes.

Sailor starts to slow down. The highway is suddenly littered  
with clothes strewn everywhere and two open suitcases smashed

122. (Con't)

near the side of the road. Sailor slows down to a crawl. He and Lula turn to each other - they've just seen TWO DEAD BODIES. One close to the side of the highway - the other just off in the desert brush. Off behind is an overturned car.

LULA  
Oh God, Sailor.

SAILOR  
One bad car accident...

LULA  
SAILOR!!!

Coming out of the darkness is a YOUNG GIRL her clothes half torn off - blood draining out of several deep wounds.

LULA (CON'T)  
Sailor, what are we gonna do?

SAILOR  
I don't know, honey, but we gotta help that girl - get her to a town and hope no one catches on I' broke parole.

They get out of the car and the girl comes toward them screaming.

GIRL  
(completely gone in shock)  
I've got about five hundred dollars in my wallet and I can't find it... My mother's going to kill me. It's got all my cards in it... It was in my pocket... Now my pockets gone. MY PURSE IS GONE!!! NOW SHE TELLS ME.

The girl starts walking back toward the car.

SAILOR  
Let's get a hold a' her quick.

LULA  
You think she's gonna make it?

SAILOR  
Don't know, but she's gonna bleed all over our car, I'll tell ya that...  
(to Girl)  
Hey... Hello... Girl... You gotta come with us, honey.

Scene #

122. (Con't)

Sailor reaches out cautiously and takes hold of the girl's arm.

GIRL  
OWWW GOD!!! LEAVE ME ALONE...  
ROBERT!!!!... Shit, I got this  
damn sticky stuff in my hair...

She keeps digging her fingers into a bloody wound in her head.

GIRL (CON'T)  
Gotta find my wallet.  
(to Sailor)  
Don't you say one word of this  
to my mother. God, she's gonna  
kill me.

The girl falls to one knee and struggles to get back up. Sailor and Lula each take an arm and try to help her.

GIRL (CON'T)  
WHERE'S MY HAIRBRUSH?...

Sailor and Lula help the girl stand, but her eyes start rolling back and a bunch of fresh blood comes gushing up out of her mouth.

LULA  
I can't take this, Sailor. She's  
dyin' right in front of our eyes...

SAILOR  
I'm afraid she is, baby.

Sailor kneels down next to the girl and runs his hand gently across her forehead.

GIRL  
(wide-eyed now)  
Get my lipstick...  
(whisper)  
It's in my purse.

The girl dies. Sailor and Lula hold real still for a moment. Lula starts to cry.

LULA  
She died right in front  
of me. Why'd she have to  
go and do that, Sailor?

SAILOR  
Let's get outta here, honey.

Before getting up, Sailor lets his hand come off the girl's

Scene #

122. (Con't)

forehead down over her eyes - closing them. He puts his hand on her cheek then gets up. He puts his arm around Lula and they go back to the car. Sailor helps Lula in on her side and closes the door for her. He goes around, gets in and looks over at Lula, who breaks down crying harder. Sailor starts the car and takes off.

FADE OUT:

FADE IN:

123. INT. THUNDERBIRD - BIG TUNA - MORNING

The Thunderbird drives past a large stucco fish on a rock stand which has a sign on it that says "BIG TUNA, TEXAS". Sailor cruises the T-Bird along the main street of Big Tuna, eye-balling the place.

SAILOR

Well it ain't exactly Emerald City...

LULA

Not quite as bad as the weather though... It must be a hundred and ten and it ain't even noon yet.

3A. EXT. IGUANA MOTEL - MORNING

Sailor pulls the car up in front of the Iguana Motel.

SAILOR

This'll do.

CUT TO:

124. INT. IGUANA MOTEL - DAY

The room is simple: double bed, dresser, mirror, chair, sink, toilet, bathtub (no shower), electric fan, window overlooking the street.

SAILOR

Not bad for eleven dollars a day.

LULA

No radio or TV...

She strips off the spread, tosses it in a corner and sits down on the bed.

LULA (CON'T)

And no AC.

SAILOR

Fan works.

124. (Con't)

LULA

Now what?

SAILOR

Let's get a sandwich and  
find out about some work.

LULA

Sailor?

SAILOR

Yeah?

LULA

This ain't exactly my most thrillin'  
notion of startin' a new life.

They stare at each other. Lula suddenly feels sick to her  
stomach and slumps down on the edge of the bed.

LULA (CON'T)

I'm gonna stay here in the room,  
Sailor. I don't feel so good? This  
heat makes me tired.

SAILOR

Okay, honey, I'll see you later.

CUT TO:

125. EXT. RED'S GARAGE - DAY

A tall, skinny man, RED, in his early thirties with wild,  
uncombed hair the color of a pomegranate, walks out of the  
garage.

SAILOR

You Red?

RED

(with a smile)

Well, I ain't Blackie.

Sailor holds out his right hand to shake.

SAILOR

Name's Sailor Ripley. Katy over  
at the drugstore thought you might  
have some work I could do.

Red extends his own oil-blackened right hand and shakes.

RED

Things ain't real hot right



Scene #

125. (Con't)

RED (CON'T)  
now. Rex there, though,  
(nodding toward a  
half-naked man burrowed  
under an '83 Buick)  
is about to relocate in about a  
week to San Angelo. I might  
could use a man when he does...  
You good with engines?

SAILOR  
I ain't no Enzo Ferrari, but  
they used to call me Wrench  
when I was a kid.

RED  
We'll see how she goes then  
when Rex takes off. Check back.

Two Men, SPARKY and BUDDY, both about forty, walk up to Red. One  
of them wears a grey baseball cap with a Confederate flag on it  
and the other has on an LBJ straw Stetson.

SPARKY  
How's it look?

RED  
Reckon the head's cracked,  
like I thought.

SPARKY  
Shit, that's what I was afraid of.

RED  
I'll get you foreigners a beer.

BUDDY  
(to Sailor)  
I'm Buddy, and this here's Sparky.

Sailor introduces himself to Sparky and Buddy and Rex. They all  
shake hands or nod and move out of the sun to drink their  
beers.

SAILOR  
My girl and I are lookin' for a  
place to settle. We're bunked  
down at the Iguana Motel.

SPARKY  
So are we. It's the only motel  
in Big Tuna. Have you met Bobby  
'Just Like The Country' Peru yet?

Scene #

125. (Con't)

SAILOR

No, we just got in a hour and a half ago.

BUDDY

You will. He's the Mr. Fix-it at the Iguana. His truck broke down here a couple of months ago.

REX

Escaped con. Man got some serious prison tattoos.

RED

Ever'body got a past.

BUDDY

Just some got more future in 'em than others.

REX

That ain't no lie.

Sailor finishes his beer, stands it on the ground and steps on it, crushing it flat.

SAILOR

Been nice meetin' y'all.  
'Preciate the beer. I'll be seein' y'all soon.

BUDDY

Very soon.

SPARKY

One thing about bein' in Big Tuna, you don't have much choice about who you see and who you don't.

CUT TO:

126. EXT. IGUANA BANK - DAY

The temperature on the tower reads "One Hundred Twelve".

CUT TO:

127. INT. IGUANA MOTEL - DAY

In front of the door there is a large, damp spot on the rug where about a hundred and fifty flies are buzzing and landing. Sailor sees this when he opens the door. He steps across the large spot and finds Lula just waking up on the bed.

127. (Con't)

LULA  
That you, Sail, honey?

SAILOR  
The only one.

Lula opens her eyes and looks at him.

LULA  
You find any work?

SAILOR  
Maybe. Met a guy named Red, owns a garage, could have some work in about a week. Met a few hard luck boys who're stayin' here. What's that smell?

LULA  
I barfed. Tried to make it to the bathroom... Turned out it was the wrong door anyways... I sorta got it cleaned up.

SAILOR  
• You sick?

LULA  
A little, I think... Darlin'?

SAILOR  
Yeah?

LULA  
Come sit by me.

Sailor goes over and sits on the bed.

LULA (CON'T)  
I don't know that this is the right place for us.

Sailor strokes Lula's head.

SAILOR  
It ain't gonna be forever, peanut.

Lula closes her eyes.

LULA  
I know, Sailor. Nothin' is.

CUT TO:

128. EXT. SKY OVER BIG TUNA - EVENING

128. (Con't)

100

The darkening evening sky is filled with flying monkeys.

CUT TO:

129. INT. IGUANA MOTEL - COURTYARD - NIGHT

Sailor, Lula, Sparky and Buddy are sitting in the courtyard of the motel sharing Sparky's fifth of Ezra Brooks. An electric bug killer is working overtime. Buddy is reading from a newspaper.

BUDDY

(reading from paper)

"Robert Brenton, twenty-five, was killed when his car went off the road on State Highway 118, according to the Department of Public Safety. Brenton and two passengers, William Reese and Susan Day were thrown from the automobile, reports said."

Sailor looks at Lula.

SAILOR

Susan Day...

The assistant manager, TOMMY THOMPSON, speaks from the shadows behind the group.

TOMMY

Robert Brenton, that dumb fuck. That stupid shit... That fuckin' Bob was so fuckin' dumb... He deserved to die... That asshole.

They all look over at Tommy.

BUDDY

Hey, Tommy... What's gonna on over there in number four where all them bright lights are all the time?

TOMMY

Them are makin' a pornographic movie... Texas style... Why? You wanna join in?

SPARKY

How do you get sixteen Haitians into a Dixie cup?

LULA

How?

129. (Con't)

SPARKY  
Tell 'em it floats.

BUDDY  
Sparky's big on Florida jokes.

SPARKY  
You need a active sense of humor  
to survive in the Big Tuna.

BOBBY PERU walks in and comes over.

BOBBY  
Hey, everybody.

BUDDY  
Sailor, Lula, this here's the  
man himself. Bobby, this is Sailor  
and Lula, the most recent strandeers,  
economic variety.

Bobby nods to Lula and offers a hand to Sailor.

BOBBY  
Bobby Peru, just like the country.

Sparky and Buddy laugh.

BUDDY  
Accordin' to Red and Rex,  
Bobby's the most excitin'  
item to hit Big Tuna since  
the '86 cyclone sheared the  
roof off the high school.

SPARKY  
Only in town two months and  
there ain't a young thing  
around don't know how that  
cobra tattoo works, right, Bob?

Bobby laughs. He has a lopsided grin that exposes only three  
brownish front teeth and he has flat black eyes that seem to  
reflect no light.

LULA  
You from Texas, Mr. Peru?

Bobby pulls up a chair and pours himself a shotglass full of  
whisky.

BOBBY  
I'm from all over.

Scene #

129. (Con't)

SAILOR  
(noticing a USMC tattoo  
on Bobby's right hand)  
You was in the Marines, huh?

Bobby looks down at his hand, flexs it.

BOBBY  
Four years.

SPARKY  
Bobby was at Cao Ben.

LULA  
What's Cao Ben?

BOBBY  
(to Lula)  
How old are you?

LULA  
Twenty.

BUDDY  
Lotta women and kids and old  
people died at Cao Ben.

BOBBY  
March, 1968. We torched a  
village and the government  
made a big deal out of it.

Bobby sips the whisky and closes his eyes for several seconds  
before reopening them and looking at Buddy. His eyes open slowly  
and they practically burn a hole into Buddy.

BOBBY (CON'T)  
(to Buddy)  
You was on a ship, pardner.  
Hard to make contact with  
the people when you're off  
floatin' in the Gulf of Tonkin.

SPARKY  
(changing the subject)  
Hey Bobby, have yourself another  
glass 'a Jack.

Sparky refills Bobby's shot glass. Bobby tosses it back in one  
gulp.

BOBBY  
Don't mind if I fuckin' do...  
Speakin' 'a Jack... One-eyed Jacks

29. (Con't)

BOBBY (CON'T)  
yearnin' to go a peepin' in a  
seafood store... Good meetin' you.  
Adios, boys.

He walks out and after he's gone...

LULA  
Somethin' in that man scares me.

BUDDY  
No shit.

SPARKY  
(pouring himself another shot)  
Bobby's got a way... Can't shake  
that institution odor.

Lula puts a hand on Sailor's leg.

LULA  
Darlin', I still ain't feelin'  
so well. I'm goin' to bed.

SAILOR  
I'll come along.

They say goodnight to Sparky and Buddy and head for their room.

CUT TO:

130. INT. IGUANA MOTEL - SAILOR AND LULA'S ROOM - NIGHT

SAILOR  
Man, that barf smell don't  
fade fast.

Lula goes right to the bed and flops down on it.

SAILOR (CON'T)  
Anything I can do for you?

LULA  
No, I don't think so, Sail.  
I just need to lie down.

Lula listens to Sailor brush his teeth, urinate into the toilet  
and flush it. Sailor comes out of the bathroom and climbs into  
bed.

LULA  
Sailor? You know what?

130. (Con't)

SAILOR

I know you ain't particularly  
pleased bein' here.

LULA

Not that. Look at here what I  
wrote down 'cause I can't say it.

Lula hands Sailor a note which reads "I'm pregnant." Sailor  
looks into her eyes.

SAILOR

It's okay by me, peanut.

LULA

Well, nothin' personal, but  
I ain't so sure it's okay by me.

Sailor crumples the note and puts it in the ashtray.

LULA (CON'T)

Really, Sailor, it ain't  
nothin' against you. I love you.

SAILOR

Love you, too.

LULA

I know. Just I'm sorta  
uncomfortable about the way  
some things is goin', and  
this don't help soothe me.

SAILOR

I know this ain't easy, Lula,  
but I ain't gonna let things  
get no worse, I promise.

CU of Lula setting fire to the "pregnant" note in the ashtray.

DISSOLVE TO:

131. INT. IGUANA MOTEL - SAILOR AND LULA'S ROOM - DAY

CU of flies on vomit stain.

There is a knock on the door which wakes Lula from her nap. She  
opens the door. Bobby Peru stands outside.

BOBBY

Hey, pretty woman... Sailor here?

LULA

No, he's out changin' the



Scene #

131. (Con't)

LULA (CON'T)  
oil in the car.

BOBBY  
Man, I gotta take a piss bad...  
Can I use your head there?

LULA  
Well... Yeah - okay.

BOBBY  
I don't mean your head head -  
I'm not gonna piss on your  
head - your hair an'all...  
Just piss in the toilet. Y'all  
take a listen - hear a deep sound  
comin' down from Bobby Peru.

Bobby enters the bathroom and starts to urinate.

CUT TO:

132. EXT. PERDITA DURANGO'S HOUSE - DAY

Sailor pulls the T-Bird up front and hurries up to the screen door. Flies are buzzing all around. PERDITA DURANGO comes forward out of the darkness inside.

PERDITA  
(recognizing him)  
Oh... Look at this... What do  
you want snakeskin?

SAILOR  
Just passin' through on my way  
to who knows where...

PERDITA  
Sure... I figured I'd see you  
sometime...

SAILOR  
Hopin' you could tell me if there's  
a contract out on me. I really need  
to know.

PERDITA  
By who?

SAILOR  
I think Santos or Marietta Fortune.

PERDITA  
Heard you was goin' with that

Scene #

132. (Con't)

PERDITA (CON'T)  
bitch's daughter.

SAILOR  
You heard right.

PERDITA  
You really are one dumb asshole.

SAILOR  
Life is unpredictable.

PERDITA  
Does that girlfriend of yours  
know that her mama and Santos killed  
her daddy?

(Sailor doesn't answer -  
Perdita smiles)  
Does she know her own daddy was one  
of the biggest drug dealers around -  
till he started snortin' the shit  
himself?...

(Sailor doesn't answer)  
Does she know you was around that  
night her daddy was set fire to?

SAILOR  
I didn't see nothin'...

PERDITA  
Yeah... But I did... And I told  
you all about it...

SAILOR  
Is there a contract?... We made a  
deal once that we'd tip each other  
off if we ever heard.

PERDITA  
I know... I remember.

SAILOR  
Well?...

PERDITA  
I ain't heard of nothin'.

SAILOR  
Thanks...

Sailor goes back to his car and takes off.

CUT TO:

133. INT. IGUANA MOTEL - SAILOR AND LULA'S ROOM - DAY

133. (Con't)

Bobby is pacing around the room.

BOBBY

Hey... You gotta smell in this room of puke... You been pukin' in here, little girl? Huh?... You sick?... Pregnant?

LULA

(flinches)

You used the toilet, now you can go - what I do around here ain't any of your business that's for sure.

BOBBY

You know, I really do like a woman with tits like yours that talks tough and looks like she can fuck like a bunny... Can you fuck like that?... You like it like a bunny?... Huh?... Cause baby, I'll fuck you real good like a big ol' jack-rabbit bunny... Jump all round in that hole... Bobby Peru don't come up for air.

LULA

Get out.

BOBBY

Am I scarin' ya?... Your pussy wet?... Come on... is it?...

(moves his hand toward her)

Hey, don't jump back so slow... I thought you was a bunny... Bunny jump fast - you jump back slow... Mean somethin' don't it?... Means somethin' to me... Means you want Bobby Peru... You want Bobby Peru to fuck you hard baby - open you like a Christmas present.

Suddenly Bobby jumps back, shakes his head and straightens his hair.

BOBBY (CON'T)

Hey... I'm sorry... I don't think I'm bein' too polite here... and I apologize... Hell... A man sees a pretty woman and first thing he knows he loses his manners... Sure sign of modern times... Next thing ya know his old hand'll

BOBBY (CON'T)  
start crawlin' around where it  
oughtn't to go.... I'll be  
real honest with ya... I'd  
like to fuck you and tear you  
open like a paycheck envelope...  
Will you be honest with me -  
would you like me to do it?...  
Just a simple yes or no...

He steps a little closer to her.

BOBBY (CON'T)  
Just feel me breathin' on you...  
And you'll know I mean business  
when it comes to fuckin'.

With all the strength she can muster, Lula slaps Bobby across the  
face.

LULA  
GET OUT!!!

Bobby grabs on to her hard.

BOBBY  
Bobby Peru grab you now...  
Hold you tight... Feel  
everythin' in you now...  
Stay quiet... Say "fuck me"  
and then I'll leave...

LULA  
(struggling)  
No way... GET OUT!!!

BOBBY  
Say it!... I'LL TEAR YOUR  
FUCKIN' HEART OUT, GIRL...  
Say "fuck me" soft - then  
I'll leave. Say "fuck me"...  
Whisper it... Then I'll leave...  
Say it... Say it - Say it -  
Say it...

Bobby moves in very close to her - Lula's trembling. Bobby puts  
his hand on her neck moving it up and down behind her ear.

BOBBY (CON'T)  
Say it... Then I'll leave...  
Whisper it... Whisper it...  
Whisper it... Whisper "fuck  
me"...

Scene #

133. (Con't)

His hand moves down over her breasts - down across her stomach - and down. Lula's left hand opens and spreads wide.

BOBBY (CON'T)  
Whisper it... Whisper "fuck  
me"... Whisper... Whisper...  
Whisper... Whisper...

LULA  
(whispers)  
Fuck me.

BOBBY  
Some day honey, I will...  
But I have to be goin' now...  
Conta i no joras...

Bobby leaves smiling and slams the door. Lula stands trembling - clicking her heels together.

LULA  
(whispers)  
Sailor...

CUT TO:

134. EXT. IGUANA MOTEL - AFTERNOON

Sailor is just about finished changing the oil in the Thunderbird when Bobby Peru pulls up in the maroon Eldo.

BOBBY  
Need a hand?

SAILOR  
Thanks, Bobby, 'bout done.

Sailor throws some stuff in the trunk and closes the lid.

BOBBY  
How 'bout a beer?

SAILOR  
That'd be fine, Bobby.

BOBBY  
Let's go by Rosarita's. You  
been there yet?

SAILOR  
No, haven't heard of it.

BOBBY  
Thought maybe Sparky and Buddy'd

Scene #

134. (Con't)

BOBBY (CON'T)

taken ya. Come on. I'll drive.

134A. INT. ELDORADO - BIG TUNA - DAY

They get into the Cadillac and Bobby takes off down Big Tuna's main drag.

SAILOR

This your car?

BOBBY

(laughs)

Hell no, belongs to my girl's sister. The sister's been over to New Orleans, lets us have it while she's gone. Where's that pretty little lady of yours today?

SAILOR

Restin' in our room. She ain't been feelin' well.

BOBBY

Sorry to hear it.

SAILOR

New Orleans, huh?... We was just there.

CUT TO:

135. EXT. ROSARITA'S - DAY

Bobby parks the Eldo in among half a dozen pick-up trucks.

BOBBY

Used to be this was a Mobil.  
Man converted it into a private club and named it after his wife.  
She left him and he shot himself.  
The wife owns it now.

136. INT. ROSARITA'S - DAY

They enter a long, dark room where a DOZEN MEN, most of them wearing cowboy hats, sit on stools at a bar drinking beer out of frosted mugs.

BOBBY (CON'T)

No hard liquor here. Just beer.

They claim two stools.

BOBBY (CON'T)

Couple Stars, Jimmy.

The BARTENDER brings over two bottles and two mugs - then walks back to the other end of the bar.

136. (Con't)

SAILOR

Thought you said this was a private club. How come I'm allowed in without bein' a member?

BOBBY

You black?

SAILOR

No.

BOBBY

You an Indian?

SAILOR

No.

BOBBY

Then you're a member... Three or four millionaires in here right now.

SAILOR

(looking around)

They look like a bunch of good ol' boys to me. I guess it's oil money, huh?

BOBBY

Oil, gas, cattle, farmin'. Ain't nobody shows off around here. Iguana County's one of the richest in Texas.

SAILOR

Wouldn'ta guessed it, that's sure.

BOBBY

Ready for another?

SAILOR

Why not?

DISSOLVE TO:

LATER

Bobby returns from the jukebox and sits back down next to Sailor.

BOBBY

Q-7, three times. Pee Wee King's 'Waltz of Regret,' my favorite tune.

Pee Wee's steel guitar ripples through the cigarette haze and buzzes around Sailor's head. His reflection wobbles in the long mirror behind the bar.

136. (Con't)

BOBBY (CON'T)

I been studyin' a situation over  
in Lobo. Take two men to handle it.

SAILOR

What's that?

BOBBY

Feed store keeps up to five K  
in their safe. Need me a good  
boy for back up. Even split. You  
interested?

Sailor stares at Bobby and works hard to focus his eyes.

SAILOR

No... I don't think so, man.

BOBBY

Be easy, Sailor. There's two  
employees. I take one in the  
back to open the safe, you  
keep the other'n covered... You  
ain't plannin' on raisin' a  
fam'ly in Big Tuna, are ya?

SAILOR

(on the alert)

Whattaya mean family?

BOBBY

(smiling)

Well... I mean like Lula bein'  
in a family way.

SAILOR

(a tinge of jealousy/  
fear)

Lula tell you she's pregnant?

Bobby grins, showing those three brown teeth.

BOBBY

Couple grand or more'd give you  
two a leg up. Get you to the west  
coast, Mexico, most anyplace, with  
a few dollars in your jeans. I got  
it figured good, Sailor.

SAILOR

When did you talk to Lula?...

BOBBY

Talked to her this afternoon...



136. (Con't)

BOBBY (CON'T)  
While you was out.

SAILOR  
She really say she was pregnant?

BOBBY.  
(smiles - puts a hand  
on Sailor's shoulder)  
Just took a guess is all...  
You in or out on this deal?

SAILOR  
(looking at Bobby's hand  
on his shoulder)  
I ain't fuckin' sure, Bobby.

BOBBY  
Don't think about it too long.  
(nods toward Sailor's mug)  
You had enough?

SAILOR  
(finishing his beer)  
Have now.

BOBBY  
Come on outside, I got  
somethin' to show ya.

136A. EXT. ROSARITA'S - LATE AFTERNOON/EVENING

Bobby looks around in the purple twilight before he opens the trunk of the Eldorado. He peels back a brown army blanket.

BOBBY (CON'T)  
That's a double-barreled,  
sawed-off Ithaca shotgun  
with a carved pistol grip  
stock wrapped with adhesive  
tape. Next to it's a cold  
Smith and Wesson .32 handgun  
with a six inch barrel.  
These'll do 'er... Loosen up  
that five grand... Two and a half  
for you and the little lady...

Bobby closes the trunk. Sailor stands - hesitating to commit.

BOBBY (CON'T)  
How much money you have between  
the two a'ya right now?...

SAILOR  
Forty bucks...

BOBBY

This is 'easy money, pardner...  
No ones gonna get hurt in this  
thing... And I don't think you can  
afford not to take it... I'll be  
bringin' the Eldo 'round the front  
of the motel at ten tomorrow mornin'...  
If you ain't a pussy - you'll be there.

Sailor stares at him and his fist clenches.

SAILOR

I don't particularly care for that  
kind of talk Bobby.

BOBBY

Hey... I never said you was a  
pussy... Always figured you had  
the big ol' round balls for this  
kind'a thing... Sure would set  
you and that pretty little girl  
up good.

SAILOR

Yeah... yeah... I guess so... That  
kind'a money'd get us a long way  
down that yellow brick road...

Bobby cocks his head and squints at him questioningly.

SAILOR (CON'T)

...But DAMN man... This better  
go smooth.

BOBBY

Like takin' candy from a fuckin' baby...

CUT TO:

137. INT. IGUANA MOTEL - SAILOR AND LULA'S ROOM - NIGHT

Sailor bends over the bed and kisses Lula's hair above her left  
ear.

LULA

You been drinkin', huh?

SAILOR

Few beers, is all. Feelin'  
any better?

Lula rolls onto her back.

Scene #

137. (Con't)

LULA  
Can't tell yet. Where'd you  
go?

SAILOR  
That smell's still fillin'  
this room good.

LULA  
Buddy and Sparky come by earlier.

SAILOR  
(looks right into her eyes)  
And Bobby too, I hear...

LULA  
(can't look at him)  
Yeah... He was lookin' for you.

SAILOR  
You talk to 'im some?...

LULA  
Some... Sparky said Red's promised  
to have him and Buddy out of here  
by the weekend.

SAILOR  
Oughta make 'em happy.

LULA  
So where'd you say you was?

SAILOR  
(can't look at her)  
Went with Bobby.

Sailor sits on the bed and starts undressing.

LULA  
Sail?

SAILOR  
Uh huh?

LULA  
Let's leave here.

SAILOR  
We're goin' to, Lula, real soon.

LULA  
I mean tomorrow.

137. (Con't)

SAILOR

We got about forty bucks, sweetheart.  
That'd get us to El Paso.

LULA

Rather be in El Paso than Big Tuna.

Sailor gets into bed.

SAILOR

You shouldn't be smokin' if you're  
pregnant. Ain't smart.

Lula sticks a More between her lips and lights it. She takes a  
deep drag, blows out the smoke, and stares at Sailor.

LULA

Who says I'm smart? You up to  
somethin' with Bobby Peru, Sailor?

SAILOR

What could I be up to, Lula?

LULA

He's a stone fuckin' criminal,  
honey, and you ain't.

SAILOR

I killed Bob Ray Lemon, didn't I?

LULA

That was a accident. I bet both  
our asses Bobby Peru done murdered  
all kinds of people, and meant it, too.

SAILOR

That was in Vietnam.

LULA

He's the kind liked it.

SAILOR

Lula, I got to get some sleep.

LULA

Buddy told me about that thing  
at Cao Ben?

SAILOR

What?

LULA

Was a massacre. Soldiers there  
murdered old folks, women and

Scene #

137. (Con't)

LULA (CON'T)  
babies, and dumped 'em in a  
trench. Bobby Peru prob'ly  
killed the most.

SAILOR  
Lula, he mighta did, I don't  
know. But it don't matter now.  
Lotta guys go outta control in  
a war and it ain't their fault.

Lula puffs hard on her cigarette.

LULA  
I sure enjoy smokin', Sailor.  
I hate that it's bad for you.

Sailor turns on his side, away from Lula, and pulls a pillow over  
his head.

LULA  
That man's a black angel, Sailor.  
You hook up with him, you'll  
regret it. If you live to.

SAILOR  
Thanks, darlin', I know you got  
my best interest in mind, and I  
'preciate it sincerely. I love  
you, but I gotta sleep now.

Lula lights a second More off the first and stubs out the butt  
on the dresser top.

LULA  
This whole worlds wild at heart  
and weird on top.

Lula turns over away from Sailor.

LULA (CON'T)  
(softly)  
I wish you really, truly  
loved me... I wish you'd sing me  
"Love Me Tender"... I wish I was  
somewhere over that rainbow...  
Shit. Shit, shit, shit.

CU of Sailor's eyes - he remembers.

CUT TO:

138. INT. BAY ST. CLEMENT HOTEL - STAIRCASE - NIGHT

138. (Con't)

Sailor and Lula are walking down the carpeted stairs when Sailor is called by BOB RAY LEMON, who is coming down towards them fast. Marietta stands at the top - watching.

BOB RAY

Hey Sailor... Wait a minute...  
I got somethin' for ya.

As Bob Ray passes Lula on the stairs - he puts his hand between her legs. Sailor starts to see red. Bob Ray smiles and steps down to Sailor. He leans in and whispers in Sailor's ear.

BOB RAY (CON'T)

Shit, man... Marietta says you  
been tryin' to fuck her in the  
toilets for the past ten minutes...  
You crazy fuckin' bad boy trvin' to  
fuck your girl's mama... How do you  
think that cute little cunt Lula would  
feel about that? Hey, take a look at  
this...

(shows Sailor one thousand  
dollars in cash)

Marietta just gave me this to  
kill you right now, and afterward  
she said Lula was mine to fuck all  
the way into next Sunday.

Bob Ray pulls a knife, but Sailor's fist is already halfway through Bob Ray's brain. From there, Sailor steps firmly into the crazy zone. Amidst blood-curdling hysterical screams from a growing throng of SOUTHERN BELLES Sailor starts taking Bob Ray apart limb by limb and doesn't stop until Bob Ray lays completely destroyed and completely dead at the foot of the stairs. The crowd of formally dressed onlookers stand aghast. Sailor stares up at Marietta. Both their eyes burning with hate.

CUT TO:

139. INT. IGUANA MOTEL - SAILOR AND LULA'S ROOM - NIGHT

Sailor is dripping with sweat. His teeth are clenched tight and his fists violently grip the sheets, as if any minute he could tear the bed apart.

CUT TO:

140. INT. PERDITA DURANGO'S HOUSE - NIGHT

Bobby lets the screen door bang shut behind him as he comes in and roams around the livingroom.

PERDITA

Nice of you to drop by.

Scene #

140. (Con't)

BOBBY

Told ya I would. You still riled?

PERDITA

(laughs)

You still screwin' sixteen-year-olds in the ass?

Bobby keeps circling.

BOBBY

Ain't never had no girl pull a blade on me.

PERDITA

Wish I'd fuckin' cut you up good.

BOBBY

You heard from Reggie?

PERDITA

Juana called. They're stayin' another week.

Bobby stops walking and stares at a photograph on the wall.

BOBBY

Stayin' a few extra days in the big N.O., huh? This you?

Perdita turns her head and looks, then turns back.

PERDITA

Yes.

We see the photo now. In it are Perdita along with her sister, Juana and her husband, Reggie, whom we recognize as the killers of Johnnie.

BOBBY

Don't look like you.

Bobby turns around and leans down and puts his face next to Perdita's from behind.

BOBBY (CON'T)

The cobra's waitin' to strike, chica.

PERDITA

That guy Sailor came around this afternoon... Asked me if there was a contract out on 'im.

140. (Con't)

BOBBY  
(laughs out loud)  
No shit?!?! You know him?

PERDITA  
Used to.

BOBBY  
What'd you say?

PERDITA  
No, of course.

Bobby takes out a silver dollar and flips it into the air. It lands tails up in his hand. He pockets it.

BOBBY  
That's right... Could have a  
bad accident though... before...  
durin'... or after a hold-up...

PERDITA  
What's gonna happen when he sees  
me drivin' the car tomorrow?

BOBBY  
Maybe he'll get a little nervous,  
but who gives a shit?

Bobby lowers his hands into the front of Perdita's blouse and cups her breasts. She burns the back of his left wrist with her cigarette. Bobby jumps back, then grabs Perdita's hair and pulls her over the couch onto the floor. Neither of them speak. She tries to stand up but Bobby keeps his right foot on her chest while he blows on the back of his wounded wrist. Perdita shoves his leg to one side and rolls away. She stands up and spits at him.

BOBBY (CON'T)  
(grinning)  
I knew we could be friends again.

CUT TO:

141. INT. IGUANA MOTEL - DAY

Lula lays very still on the bed. Her head is close to the small turquoise radio on the bedside table. She is listening to a piece of sad, nostalgic music and as we move in closer to her and the radio - the volume increases.

Lula remembers some "moments" in her life with Sailor: (Music Continues Over)

When he kissed her outside the jail gate.



141. (Con't)

111

When he touched her breast the day after he got out of jail.

When they sat behind the Confederate Soldier.

When they danced to "Slaughter House".

Suddenly Lula sees an image in her mind that she does not recognize. She sees an abstract image of reflected light with two eyes looking through it at her. The image puzzles her.

(The Music Continues Over)

CUT TO:

142. EXT. IGUANA MOTEL - DAY

The big Eldorado pulls up in front of the Iguana Motel where Sailor has been waiting in the hot sun. Bobby opens the door.

BOBBY

Jump in back.

Sailor crawls in the back seat and sees Perdita just as she floors it and they take off in a cloud of dust.

142A. INT. ELDORADO - BIG TUNA - DAY

SAILOR

What's she doin' here?

BOBBY

She's my girl... She's drivin'...  
That bother you?

SAILOR

Why should it?

BOBBY

That's right... Take one of these.

SAILOR

What is it?

BOBBY

Panty hose. Work better'n  
stockin's. Pull one of the  
legs down over your face and  
let the other leg trail behind  
your head. You get the pistol.

(hands him the .32)

Remember, soon as we get inside  
you keep that bad boy up where  
those hicks can see it. Once  
they notice the Ithaca and the  
Smith, they'll know we ain't  
foolin' with 'em.

142A. (Con't)

PERDITA

Comin' up on it now, Bobby.

143. EXT. RAMOS FEED STORE - DAY

Bobby slips the panty hose over his head and adjusts it. His face looks crooked and distorted.

BOBBY

(frightening whisper)

Come on! Get that mask on!

Sailor rips open the package and pulls a nylon leg over his head, stretching the calf part to fit.

Perdita pulls up in front of the store. The street is deserted.

BOBBY (CON'T)

Keep it revved, Chiquita.

We won't be long. Just goin' in to get our five grand.

CUT TO:

144. INT. RAMOS FEED STORE - FRONT OFFICE - DAY

Bobby and Sailor enter the feed store. Bobby raises his sawed-off shotgun and points it at the TWO OLD MEN behind the counter.

BOBBY

Into the back room, both of you, NOW!!!

Bobby and the two men head down the hall into the back room.

BOBBY

(calling back to Sailor)

If anyone comes in, herd 'em back here quick.

CUT TO:

145. EXT. RAMOS FEED STORE - DAY

Suddenly an Iguana County DEPUTY SHERIFF cruises up in a patrol car and parks it on angle in front of the idling Eldo. The Deputy gets out of his car and walks over to the driver's side of the Eldorado.

DEPUTY

Waitin' for somebody, Miss?

PERDITA

Mi esposo. He's in the feed store picking up some supplies.

145. (Con't)

DEPUTY

You'd best be careful of that cigarette, Ma'am. It's about to burn down between your fingers.

Perdita stubs out her Marlboro in the ashtray.

PERDITA

Gracias, officer.

CUT TO:

146. INT. RAMOS FEED STORE - FRONT OFFICE - DAY

The two old guys have their hands in the air and are moving back behind the counter. Bobby is just finishing tying off a bag of money. Sailor is by the front door holding his pistol on the two old guys. When Bobby finishes tying off the money bag - he lifts the shotgun and blows a hole through the chest of one of the old men. Sailor goes into shock.

SAILOR

BOBBY!!!! STOP IT, MAN!!!

CUT TO:

147. EXT. RAMOS FEED STORE - DAY

Reacting to the shot Perdita jams the gear shift into reverse and peels out, knocking the deputy down.

CUT TO:

148. INT. RAMOS FEED STORE - FRONT OFFICE - DAY

Sailor turns his pistol on Bobby now. Bobby spins his shotgun around and points it at Sailor.

BOBBY

You're next, fucker.

The second old man is reaching under the counter.

Sailor fires his .32 at Bobby. There are no live bullets in his pistol. It just makes a dry click. Bobby smiles and is just about to kill Sailor when out of the corner of his eye he catches sight of the second old man bringing out a big shotgun of his own. Bobby instinctively spins and empties the second barrel of his two-barrel shotgun into the old gentleman. As Bobby is reloading fast Sailor sprints through the front door. Bobby is right behind him as he flies out the front door.

149. EXT. RAMOS FEED STORE - DAY

The deputy recovers and comes up on one knee with his revolver

clasped in both hands. He fires his first shot into Bobby's right thigh and his second into Bobby's left hip. The shock of the initial slug causes Bobby to drop the bag. The impact of the second forces Bobby's right hand to twist sideways so that both barrels of the shotgun wedge under his chin. The Ithaca goes off, blowing Bobby backwards through the RAMOS on the plate glass window of the feed store.

Sailor hits the ground - losing the Smith as he falls. He puts his hands over his hosieried head and keeps his face in the dirt until the deputy orders him to stand up.

CUT TO:

149. INT. IGUANA COUNTY COURTHOUSE - DAY

Lula is sitting on a bench in the waiting room of the Iguana County Courthouse Building when Marietta and Santos walk in. As soon as she sees Lula, Marietta runs over, sits down next to her and hugs and kisses her.

MARIETTA

Oh, baby, I was beginnin' to think  
I was never gonna see you again.

Tears are pouring down Marietta's cheeks. She holds Lula to her and Lula does not resist. Lula just stares at Santos.

MARIETTA

You're comin' home, precious.  
Santos' gonna drive us to  
the San Antonio airport.

LULA

Mama, Sailor's in deep trouble  
here. I can't just leave him.

Marietta takes Lula by the shoulders and looks straight at her. Lula's eyes are bloodshot, her hair is greasy and stringy, and her cheeks are pale.

MARIETTA

Oh, yes, you can.

Santos steps forward. Lula begins to tremble.

SANTOS

Your mama's been real worried  
'bout you, honey. Me too... Can  
you give your old friend Santos  
a hug too?

Santos' arms begin to go around Lula. Lula lets out a blood curdling scream and shakes like a leaf on a tree. Santos grabs

149. (Con't)

her hard - in a bear hug. On one shirt cuff we see a cufflink which is turquoise, orange and silver.

CUT TO:

150. INT. WALLS UNIT - DAY -

Sailor lays on his jail bed reading a letter from Lula.

LULA

(voice-over)

Dearest Sailor Darling,

The first thing you'll want to know is I'm keeping the baby. Mama wasn't for it in the beginning but I think she's looking forward to it. I'm gonna name it Pace no matter if it's a boy or a girl. Pace Ripley sounds good don't it? It's kind of hard to believe that Pace will be six years old when you get out.

I feel like I'm kind of in prison too but I know in six months it'll be over and I'll have a son or daughter to show for it. Our child!!

I love you Sailor. I don't know how much or what it means though I miss you an awful bunch sometimes I know your thinking about me cause I can feel it. I miss your not being around to call me peanut nobody else ever called me that.

Mama married Santos. It just about drove me crazy. My daddy left alot of money somehow and they're spending it like there is no tomorrow. I'm going to move out as soon as I can.

Mama and Santos said because of the baby they're lookin' at the two of us in a different light - whatever that means.

Johnnie Farragut has plum disappeared. No one knows where. I miss him, but not near as much as I miss you.

Time don't really fly honey does it?

Love,  
your Lula

P.S. I miss dancing...

CUT TO:

151. INT. FORTUNE HOUSE - DAY

Lula sits in her bedroom reading a letter from Sailor.

151. (Con't)

SAILOR  
(voice-over)

Dear Lula,

It is fine with me about the baby as you already know. And Pace being your family name and all is just right. What about a middle name if it is a boy after my granddaddy Roscoe? He would be proud I know though he is long passed. Pace Roscoe Ripley does not sound so bad do you think?

This place is not so pretty as Pee Dee. Not pretty at all. There are boys inside these walls meaner than Peru you can bet. There is a Death House. I am getting along. The only thing is not thinking about the future.

I miss dancing with you, too. I love you. It is hard to end this letter. If I stop writing your gone. There is not a lot more to say though. Vaya con dios mi amor.

Sailor

LONG FADE OUT:

CUT TO:

152. INT. MARIETTA FORTUNE'S HOUSE - EVENING /

153. INT. LULA FORTUNE'S HOUSE - EVENING - (SIX YEARS LATER)

Six years later... Lula stands in the living room holding a glass of ice water while talking on the telephone to her mother. Marietta is wearing a giant diamond ring on one hand and the other hand is holding a Martini and Rossi sweet vermouth. Marietta is slumped over on an ottoman with wheels and is pushing her drunken self around the livingroom as she talks on the phone.

LULA

I'm goin', mama. No way I can't go.

MARIETTA

You ain't takin' Pace, though.

LULA

Course I am, mama.

MARIETTA

(sighs)

What time's Sailor's train get in?

LULA

Six.

MARIETTA

Got any plans?

Scene #

152. & 153. (Con't)

LULA

Figure we'll go have supper  
someplace. Maybe get some  
barbecue out by Stateline.  
Sailor always liked that  
Havana Brown's Pig Pickin'.

MARIETTA

Well, you be careful with  
that boy, Lula.

LULA

Sailor ain't a boy no more, mama.

MARIETTA

Don't mean him. It's Pace  
concerns me.

LULA

Really, mama, I gotta go.

MARIETTA

What if I asked you not to?

LULA

Wouldn't make any difference.

MARIETTA

What if I told you not to?

LULA

(forcefully)

Mama... if you get in the way of  
me and Sailor's happiness I'll  
fuckin' pull your arms out by the  
roots.

Lula hangs up and throws her glass of water at a picture of her  
mother - drenching it.

CUT TO:

154. INT. LULA'S CAR - EVENING

PACE ROSCOE FORTUNE is a shy, polite, innocent six-year old who  
wears a long-billed fishing cap and pants with suspenders.

PACE

How'll we know what he looks like?

Lula makes a wide left turn onto Jeff Davis Highway without  
signalling, causing the driver of a white Bonneville headed  
across the intersection to jam on his brakes in order to avoid a  
collision. The Bonneville driver sits on his horn and shouts at

Lula.

PACE

Mama, you almost crashed us.

Lula steadies the steering wheel of her Camaro with her left elbow while she strikes a match and lights up a More. She throws the match out the window and takes possession of the wheel with both hands, the cigarette is clamped in her teeth.

LULA

Don't give me no trouble now, Pace, please. This ain't my easiest day in a long time. And what do you mean how we gonna know what your daddy looks like? You seen his photo.

PACE

How'll he know what we look like? He seen our photo?

Lula puffs furiously several times on her More before she takes it out of her mouth and drops it.

LULA

Damn it, child! Now look what you made me do.

PACE

What I made you do, mama?

Lula feels around on the floor with one hand until she finds the cigarette. Sirens can be heard up ahead.

LULA

Nothin', honey.  
(stubbing it out  
in the ashtray)  
Mama's just actin' strange.

PACE

You ain't actin', mama.

LULA

Why, Pace Roscoe Ripley, ain't you got the cute mouth tonight.

They pass an automobile accident where a man has been thrown into the curb - his head broken open and bleeding. The ambulance is just arriving. Lula looks away.



CUT TO:

155. ACCIDENT - EVENING

A CRAZY MAN in a wheelchair wheels up to the accident victim who is bleeding profusely and in a state of shock. The man in the wheelchair stares at him for a moment.

WHEELCHAIR MAN

Hey man... HEY... Same fuckin' thing happened to me last year...

CUT TO:

156. INT. LULA'S CAR - EVENING

Pace looks up at his mother.

PACE

I still ain't sure what my daddy looks like.

LULA

Like you, sweetheart. You and your daddy got the same mouth, eyes, ears and nose. Only difference is your color hair is like mine.

PACE

My daddy ain't never killed nobody, has he, mama?

LULA

Course he ain't never killed nobody. Why'd you say that, Pace?

PACE

Heard grandpa Santos and grandmama talkin'.

LULA

And?

PACE

Grandmama said how Sailor murdered a man.

LULA

Wrong, baby. Your daddy never committed no murder. Musta been you didn't hear grandmama proper. He made some mistakes, is all. Your daddy ain't always

Scene #

156. (Con't)

LULA (CON'T)

been so lucky...We're almost at the depot, honey. Sit back a minute.

157. EXT. TRAIN STATION - EVENING

Lula pulls the Camaro into in the station parking lot and kills the engine.

PACE

Why we sittin' here, mama?

LULA

Thinkin' a second, baby.

Lula gets out and goes around for Pace. They hold hands as they walk toward the station. The big clock on the side of the building shows ten minutes past six.

PACE

I'm scared, mama.

LULA

Why, honey?

PACE

Case daddy don't like me.  
What if he don't like that  
I don't got his color hair?

LULA

Pace, your daddy'd love you even  
if you didn't have no hair at all.

158. INT. TRAIN STATION - EVENING

Lula sees Sailor as soon as she opens the door. He is sitting in an orange plastic chair against the opposite wall, smoking a cigarette.

LULA

Still partial to Camels, huh?

Sailor smiles.

SAILOR

First pack of tailor-mades  
I had in a while.

He stands up and looks down at Pace, who is still holding hands with Lula. Sailor puts out his right hand.

SAILOR

You must be my son.

LULA

Shake hands with your daddy.

158. (Con't)

101

Pace releases Lula's hand and puts his own in Sailor's. Sailor grips it gently but firmly, pumps once, then lets go.

SAILOR

Pleasure to meet you, Pace.  
I read a lot about you.

Sailor looks at Lula. Her eyes are full of tears and she lets them loose: Sailor tries to smile.

LULA

You hungry? Pace and I ain't  
had dinner yet.

SAILOR

Lead the way.

Sailor picks up his black metal suitcase and follows them to the car.

CUT TO:

159. INT. LULA'S CAR - NIGHT

Lula drives.

SAILOR

No rag top, huh?

Lula starts to reply, then stops. She stares straight ahead, gripping the wheel hard. Suddenly, she pulls over to the side of the road, turns off the engine and gets out of the car.

PACE

What's wrong, mama?

SAILOR

(turning to Pace and  
patting his head)

Don't worry, son. Just stay here.

Sailor gets out and goes over to Lula, who is leaning back against the hood.

LULA

I'm sorry, Sailor. I just can't  
help it. Give me a minute and  
I'll quit.

SAILOR

Boy's frightened, Lula. This  
ain't no good.

159. (Con't)

LULA

Really, Sail, I'll be okay.

SAILOR

It's a mistake, honey. You two go on. I'll walk back to the depot.

LULA

What're you talkin' about?  
That's your son in there.

SAILOR

He ain't never known me, Lula,  
so there ain't much for him to  
forget. Not seein' each other for  
six years makes it next best to  
simple for us, too.

LULA

How can you say that, Sailor?

SAILOR

What makes sense, is all.

Sailor goes around to the driver's side, reaches in and pulls the keys out of the ignition. He unlocks the trunk, removes his suitcase and closes the lid.

LULA

Don't do this, Sailor, please.

Sailor slips the keys in her shirt pocket and leans his head into the car.

SAILOR

(to Pace)

Oiga, amigo, If ever somethin'  
don't feel right to you remember  
what Pancho said to The Cisco Kid...  
'Let's went, before we are dancing  
at the end of a rope, without music.'

Sailor stands up and looks at Lula. Her eye makeup runs in dark streaks down her face.

ECU of Lula's eyes. Her eye makeup runs like black sweat over her eyes and down her cheeks as in Sailor's dream.

SAILOR (CON'T)

You been doin' fine without me,  
peanut. There ain't no need to make  
life tougher'n it has to be.

He picks up his suitcase, kisses Lula lightly on the lips and

walks away. She lets him go.

CUT TO:

160. EXT. CITY STREET - LATE AFTERNOON/EVENING

Sailor walks down the street pretending hard not to care.

CUT TO:

161. INT. LULA'S CAR - LATE AFTERNOON/EVENING

Lula climbs in behind the wheel - sobbing. Pace sits sadly staring out the window.

CUT TO:

162. EXT. CITY STREET - LATE AFTERNOON/EVENING

Sailor continues walking down the street. A GANG OF INSANE KILLER TEENAGERS on PCP appear and come towards Sailor. They circle round him coming in closer for the kill.

SAILOR

What do you faggots want?

That's all it takes. The gang is on him. Sailor tries to defend himself, but one big punch to his nose sends him down and out. Blood begins to pour from his swelling nose.

162A. EXT. CITY STREET - LATE AFTERNOON/EVENING

CU OF SAILOR'S FACE - A bright light illuminates it.

In the sky above Sailor, a large glowing bubble holding the beautiful, good witch of the North comes floating down just above him.

GOOD WITCH

Sailor Ripley...

Sailor's eyes suddenly see the Good Witch through his closed eyelids. His mouth speaks through his closed lips.

SAILOR

The Good Witch...

GOOD WITCH

Sailor... Lula loves you.

SAILOR

But I'm a robber and a manslaughterer and I haven't had any parental guidance.

Scene #

162A. (Con't)

GOOD WITCH

She's forgiven you all  
these things... You love her...  
Don't be afraid, Sailor...

SAILOR

But I'm wild at heart.

GOOD WITCH

If you're truly wild at heart  
you'll fight for your dreams...  
Don't turn away from love, Sailor...  
Don't turn away from love... Don't  
turn away from love.

The Good Witch disappears.

162. EXT. CITY STREET - LATE AFTERNOON/EVENING

(Con't) Sailor opens his eyes and drags himself and his giant swollen  
nose up on his feet. The gang still stands around him.

GANG MEMBER

You had enough, asshole?

SAILOR

Yes, I have... And I wanna  
apologize to you gentlemen for  
referring to you as homosexuals.  
I also wanna thank you fellas,  
you've taught me a valuable lesson  
in life.

(lifts his head high)

LULA!!!!

Sailor turns around and starts running back. The gang watches  
him go.

CUT TO:

163. INT. LULA'S CAR - LATE AFTERNOON/EVENING

Lula sits in the car in the middle of a giant traffic jam. She is  
still crying and horns are honking all around them.

CUT TO:

164. EXT. CITY STREET - LATE AFTERNOON/EVENING

Sailor runs up the street holding his nose and SCREAMING LULA'S  
NAME.

He rounds a corner and spots her out in the middle of a sea of  
cars.

Scene #

164. (Con't)

He starts running towards her - leaping from one car to another until he jumps on the hood of Lula's car.

She sees him.

SAILOR

LULA!!!!

LULA

SAILOR!!!!

Lula wriggles out of the car and flies into his arms. Behind the is a giant golden sunset. As they embrace - the sound of the horns goes away. Lula's gaze goes to a reflection of golden light on the windshield. It is the same abstract scene she saw before in her room in Big Tuna, but now she knows what it is. It is Pace's happy, smiling eyes looking up at the two of them in love.

Sailor, with a giant blue nose, looks into Lula's eyes and sings "Love Me Tender".

The people in their cars, and the people on the street look on with a feeling of happiness in their hearts.

THE END